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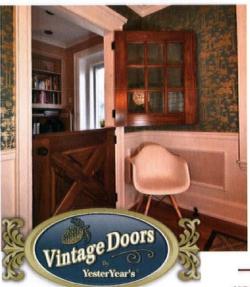
















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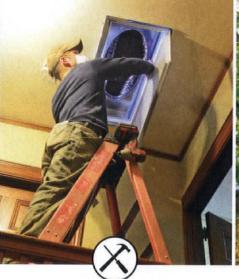


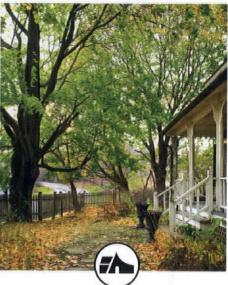
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ON THE COVER In an 18th-century house, once an inn, garden bounty adds color. PHOTO BY CARYN B. DAVIS. SEE PAGE 66.





A wee bit of renovation

The thistles have taken over my yard, which is what they do if you turn your back. Beautiful from a distance, dangerous with sharp prickles on leaves and stem, the tough plants are eight feet tall! In 1904 this house was named Tanglemoor, a hint about its site: Atlantic low scrub with wild blueberries, briars, beach roses, and bramble. Over the decades, people dug out and planted trees and grew lawns. I myself did a big overhaul 20 years ago, adding a shady rock garden, flower gardens, and groundcover. Nature is aggressive, however, and reclaimed much of the backyard while I spent my available energies on the public front.

Pushing back the thistles, the honeysuckle, and the rugosa bushes (none of them invited) is one project on my newly minted Renovation List, which keeps getting longer. The side porch has rotted eaves, the trim needs painting, the kitchen floor has failed utterly, and the no-longer-state-of-theart heating system is developing strange hiccups. I guess it's time.

The residents are seeing changes, too. The house has adapted all along: when teenage parties superseded cribs and Legos, when the master suite became my editorial office, when guests stay for the summer, and, in recent years, when three generations were living under one roof. My sons have

moved away, and it's time their grandma got a suite instead of a room.

Still, this time I'm not facing a major restoration. What a relief. The biggest challenge will be the HVAC system, which requires a series of decisions as tangled as the moorland. (Radiant heat runs under the failed floor. Should I add air conditioning? Must I consider solar or wind when I probably won't see a payback? Does point-of-use hot water make more sense than the current pumped loop?)

I am, nevertheless, feeling glimmers of that old renovation anticipation. Clean it, chuck it, move things around! It's been a long time since I picked paint colors or chose new curtains.

Itil some

SIDE NOTES

RENT AN EICHLER

The beloved California developer Joseph Eichler (1900-1974) built functional yet stunning residences that epitomize Mid-century Modern style. Aimed at middle-class families, the houses—in locations like Palo Alto and Palm Springs—are hardly affordable housing today.

You can, however, rent one when you're on vacation. Bring family and friends! Through the online rental-by-owner site VRBO.com, find a house by Eichler, or built according to his plans, or inspired by the designs. Prices range from \$233 to \$1,114 per night, accommodating up to 6 to 8 quests. (Search property IDs 1209368; 1438834; 347439ha; 1464420; 710208; 425037; and 1485120.)

Shown: A post-andbeam residence built in 2017, only the fifth Eichler built since 1966 with certification by Anshen & Allen, the architecture firm that worked with Joe Eichler.





/hy choose slate?

just makes sense that a roof made of stone would offer aperior protection from the elements and last a very long ne. Much can be said about the aesthetic value of slate and e contribution slate can make to the resale value of a home.

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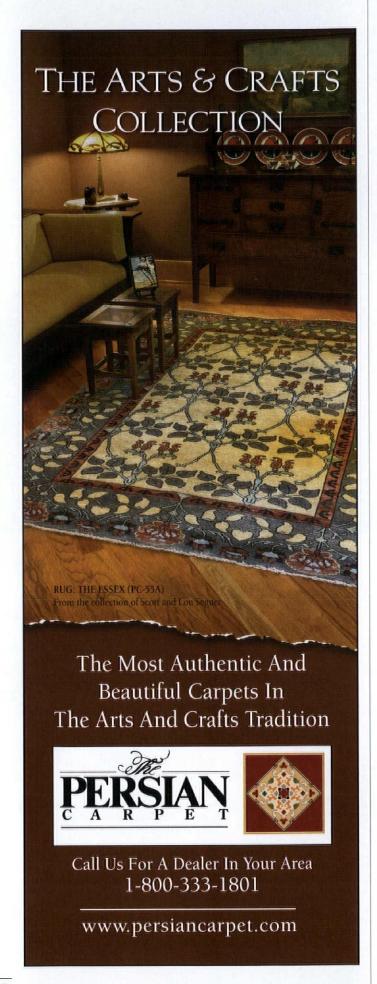
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Early & Enduring

From our oldest houses, these are classic statements in any period.

By Mary Ellen Polson

1. EARLY WING CHAIR

Consistent with upholstered pieces from about 1820, the Miller's Creek wing chair is made to order of kiln-dried maple with mortise-and-tenon joints. It measures 32" wide x 50" high x 34" deep and comes in a choice of fabrics. As shown: \$1,361. Circa Home Living, [888] 887-1820, circahomeliving.com

2. BRIGHT BURNER

This close replica of a ca. 1839 Argand four-burner chandelier is electrified, but it's almost impossible to tell it's not fitted with an oil wick. The chandelier is shown with a black, acid-etched patina with contrasting brass banding and handblown vase shades, \$3,745. JP Tinsmith, [315] 853-1444, jptinsmith.com

3. REPRODUCTION BEAUTY

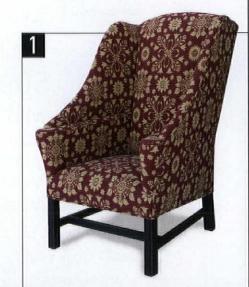
Draped in arm-to-arm festoons, the Chesapeake Classic Crystal chandelier features a sculptural stem, large bobeches, and almond pendants. The 4½" candles are supported by scalloped candle cups. The fixture measures 24" high x 27" wide; specify chain length and nickel or brass. \$2,039 and up. King's Chandelier, [336] 623-6188, chandelier.com

4. VERTICAL BOX LOCK

The iron carpenter's lock is inspired by English locks first imported to the U.S. in the early 1800s. In an unusual vertical configuration that works well for glazed doors, it comes with all fittings. \$1,248 through builders. Heritage Metalworks, (610) 518-3999, heritage-metalworks.com

5. WEST INDIES INSPIRATION

Inspired by the 18th-century mahogany Creole furniture of the West Indies, the St. Croix tall-post bed features fancy











twist-turned posts topped with pineapple finials. It's available in queen, king, and California king sizes, \$6,990 and up. Stickley, (315) 682-5500, stickley.com

6. CARVED ACORNS

The early American-inspired Windham is all about stylized acorns hand-carved from Vermont maple. The electrified chandelier measures 15" high x 48" wide. Available in several stain and paint options; shown with a custom paint finish on wood and bronze finish on metal, \$2,323. Authentic Designs, [800] 844-9416, authenticdesigns.com

7. THE SUFFOLK LATCH

Replicated from a very old Suffolk pattern, the Ball and Spear thumb-latch set is hand-forged to fit entrance doors up to 3" thick. The latch measures 12" high x 31/4" wide and is sold as a complete set. \$238. Historic Housefitters, [800] 247-4111, historichousefitters.com

8. SERPENTINE FENDER

Sinuous wire and brass fenders were the height of fashion in colonial-era cities. This exacting reproduction features a half-oval forged top rail, a custom bent-wire screen, and three double lemon finials; it measures 12½" tall x 42" wide. \$1,600 and up. Ball and Ball, [610] 363-7330, ballandball.com

9. INDESTRUCTIBLE COUNTERTOP

Soapstone has been used as a counter and sink material for centuries. Counters cut to a hefty 1½" thick are fabricated to order: \$70 to \$98 per square foot. Standard sinks (based on period sinks) are \$425 and up. Vermont Soapstone, [802] 263-5404, vermontsoapstone.com

10. PUNCH PIERCED

Repair an antique pie safe or create a new heirloom piece like this one with pierced metal designs in historical motifs like the "Wheat in Oval" panel, available in sizes from 10" x 14" to 12" x 24". \$27.50 and up. Pierced Tin by Country Accents, (570) 478-4127, piercedtin.com

Silvery

Add a glow, in soft goods or metal. By Mary Ellen Polson

1. PEA TO SHINING PEA

The Pearly Peapod pull in brilliant pewter is a delicious example from the Kitchen Garden Collection.

Sporting Swarovski crystal pearls, the hand-cast and -painted pull is 5" wide x 1½" tall x 1½" deep; \$68. Notting Hill Decorative Hardware, [262] 248-8890, nottinghill-usa.com

2. CREAMY SILVER

Shown in the Diamonds and Pearls on Cream colorway, Barn Owls and Hollyhocks by illustrator Carson Ellis reminds us of the English Arts & Crafts designs of C.F.A. Voysey. Screen-printed in water-based inks, the wallpaper is sold in 30-square-foot double rolls, \$200 each. Juju Papers, [503] 764-7610, jujupapers.com

3. MODERN MORRIS

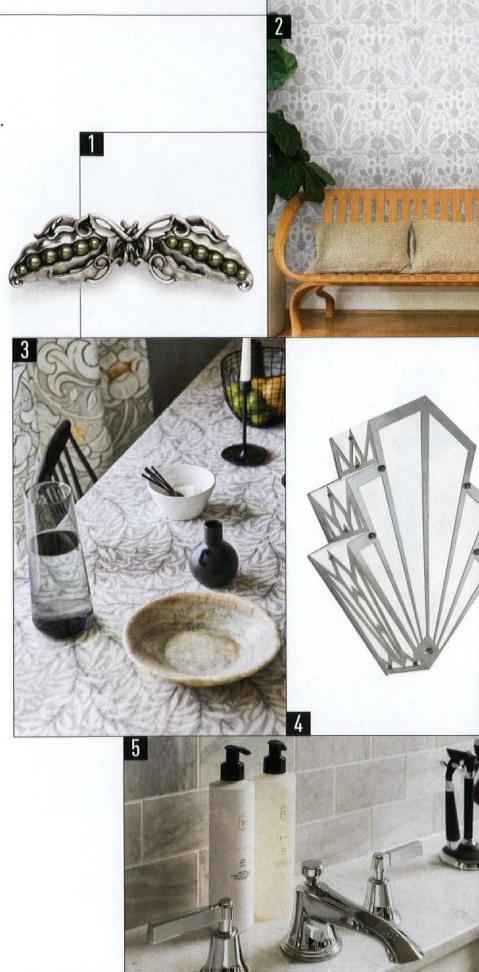
The Pure Willow Boughs printed fabric is a simplified version of the 1887 William Morris pattern Willow Bough. In 100% linen, the updated design is shown in Gilver, a cross between silver and gold. Morris & Co./Style Library, (201) 399-0500, stylelibrary.com

4. STEEL ZIGGURAT

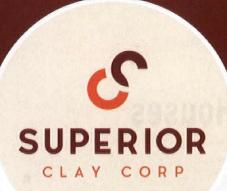
The large Art Deco wall sconce shown in stainless steel is wet-rated for outdoor locations but can be configured for indoor use. It measures 24½" high x 17½" wide x 6½" deep. \$1,375. Vintage Hardware & Lighting, [360] 379-9030, vintagehardware.com

5. ART DECO ELEGANCE

The deck-mount, three-hole lavatory filler from the Style Moderne collection is made in England. Craftsmanship combines the latest in technology with a high-quality plating process for flawless chrome and polished-nickel finishes; \$2,128 to \$2,342. Samuel Heath, [212] 696-0050, samuel-heath.com







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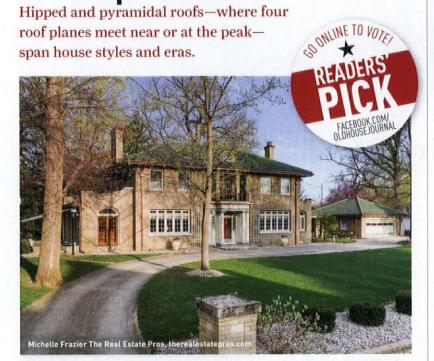
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Five Hip Houses



ANDERSON, IN / \$309,900

Crowned with a tiled, near-pyramidal roof, this 1924 brick Georgian Revival drips with period details from the Ionic columns and fanlight at the entry to the graceful staircase, panel mouldings, a garland-swagged mantel.



FAISON, NC / \$269,999

With a low-pitch hipped roof, the Greek Revival Livingston-Hicks house is ca. 1860 with alterations in 1883. Double porticos frame the classic Greek Revival entry. Period mantels and mouldings, a grand staircase, and beadboard ceilings are defining details.



KEYMAR, MD / \$1,250,000

This high, hipped-roof Georgian manor on 25 acres dates to 1770. Details include period wall paneling and multiple original fireplaces with mantels. A Federal-era smokehouse and stone kitchen wing are old additions.



SAUGERTIES, NY / \$498,000

Beautifully proportioned under a low-pitched roof, this ca. 1850 Greek Revival farmhouse was extensively enlarged in the 1940s. Find a massive stone fireplace, original wide-board floors and stair railing, and an antique barn.



NEOSHA, MO / \$199,000

A 1912 Arts & Crafts Foursquare is topped with the typical pyramidal roof with a front dormer. Pass through the screened, stone porch to find unpainted woodwork (including pocket doors), original staircase, two brick mantels, and polished wood floors.

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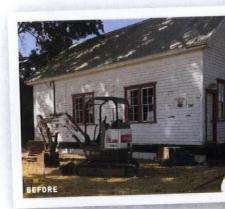
As I returned to fine-art painting, restoring an old schoolhouse was an aid to creativity. By Karen Wippich/photos by Jillian Lancaster

Greetings! My mid-century house in Portland, Oregon, was featured in the August 2010 issue of Old-House Interiors. Two years ago, I moved and took on a new project: a one-room schoolhouse built in 1875 in Canby, a small town south of Portland. Bordering a large farm, it sits on a quarter-acre—and needed major restoration.

Since childhood, I'd wanted to make a living creating art. I'd been successful as a graphic designer, but my first love was always painting. What started as a hobby, surprisingly, became my new career at mid-life. It seems people were willing to pay money for my paintings! So, in 2016, I became a full-time painter. I incorporate my graphic-design experience into my workyou could call it "collage painting."

It was time for me to find a new home of my own, with space to let creativity flow. The schoolhouse listing was intriguing, but then it was pulled off the market; when it came back on, I went to look. The minute I walked in, I knew it was the right place.

The building had been used for storage and was full of antiques and "stuff." In fact, there was only a narrow walking path inside. My agent was skeptical; he kept asking me, "Are you sure you want to do this?" But I closed on the house and started the renovation.



ABOVE The schoolhouse needed a new foundation, among other things! Its old windows were carefully restored.











Layout and design came easy—it was already all in my head. I quickly put it down on paper: kitchen, bath, laundry room, bedroom. Generally, the one-room open plan suited me. I kept as many original details as possible. For the rest, I bought vintage doors and found hardware to match the period. I used historic typography drawer handles on kitchen cabinets. For the bath vanity, I converted an old dresser and married it to a marble top from another piece.

Actual construction wasn't so easy to figure out. I thought I would be my own contractor, but, as my agent had warned, a lot needed to be done—and, apparently, there is an order one must follow. Lucky for me, a collector of my art happened to run a salvage business: Lovett Deconstruction in Portland. His team came in and gutted the interior, saving all of the vintage trim, wainscoting, chair rails—anything that could be reused.

I hired Viridian Window Restoration to fully restore the old windows. By now I'd hired Rupp Family Builders to be my general contractor. They put in a new foundation, garage, electrical, plumbing, roofing, and insulation. Rupp was open to reusing the vintage materials; the firm's great carpenters built trim to match.

Once I had a working bathroom and electricity, I moved in. A month later, the house was pretty much done, except for exterior painting and landscaping. In August, I hired a wonderful painter whose wife gave birth to premature twins who spent months in the hospital. My painter ran between his day job, my painting contract, and the hospital; he finished up in October. Happily, the rains held off.

I love the schoolhouse. Having this new creative space, with so much natural light, actually changed the way I paint. I love the town of Canby, too. When I'm working in the yard, someone will stop by to thank me for saving the schoolhouse. Neighbors have brought me flowers, kerchiefs for my dog, bird feeders, and fresh food from their gardens.

Last December, my place was on the Canby Tour of Homes to raise money for the library. So many people wanted to see what had become of the old schoolhouse, ticket sales were doubled! A line stretched out my door. How very gratifying!







TOP This view from the kitchen end looks past the private bedroom toward the open living space. ABOVE Vintage furnishings and the owner's art fill the rooms. LEFT Painting required a thorough scrape-down of the clapboards.

FAR LEFT The building had long been used for storage, and needed interior rehab.



LEFT With a converted antique dresser and old-fashioned tub complementing industrial touches, the new bath is retro-chic. **ABOVE** This is Dotty, one of three pets in the house.



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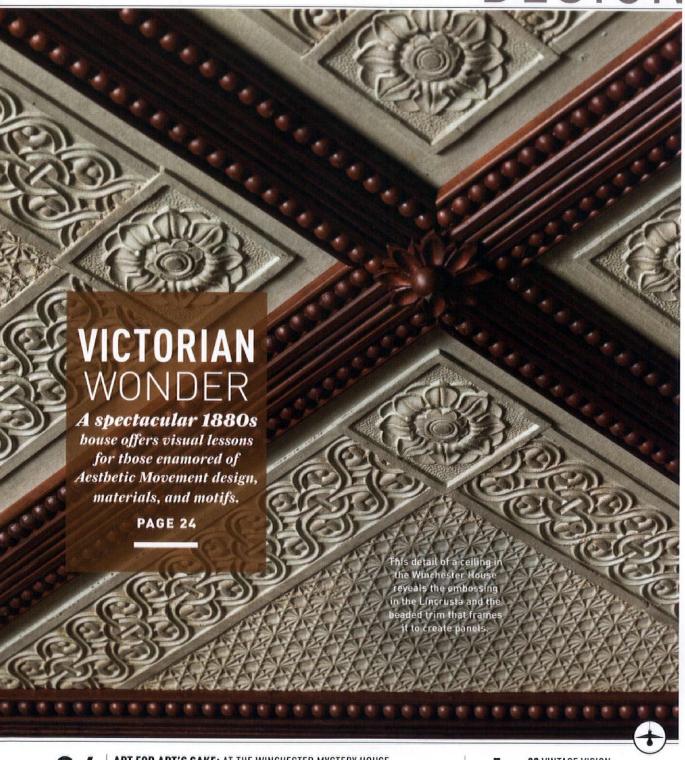




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DESIGN



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ART FOR ART'S SAKE: AT THE WINCHESTER MYSTERY HOUSE

Tourists generally visit this house for its eccentricities, but the real value lies in its stunning architecture and decoration.



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AESTHETIC MOVEMENT ARCHITECTURE & DESIGN at the Winchester Mystery House



RIGHT Turrets and bays, balconies with fancy railings, irregularly shaped windows, and a "door to nowhere" together create a rich Queen Anne fantasy. From the roof on down, every surface is exuberantly ornamented with fish-scale shingles, ball-and-spindle decorations, turnings, carvings, and board siding at the base.

Artfor

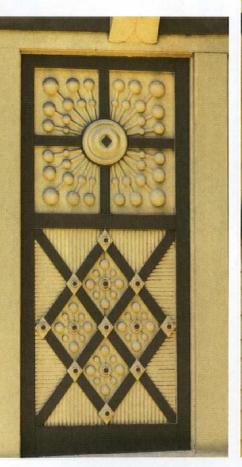
Most of the tourists who visit the Winchester Mystery House in San Jose, California, come for its spooky associations. Architecture buffs, on the other hand, are in for a jaw-dropping tour of Aesthetic Movement architecture and decoration. Built over and around a modest Victorian farmhouse, the mansion took 38 years to create (1884–1922) and was never really finished. The cost was \$5 million, or \$71 million in today's currency. It is spectacular. By BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT

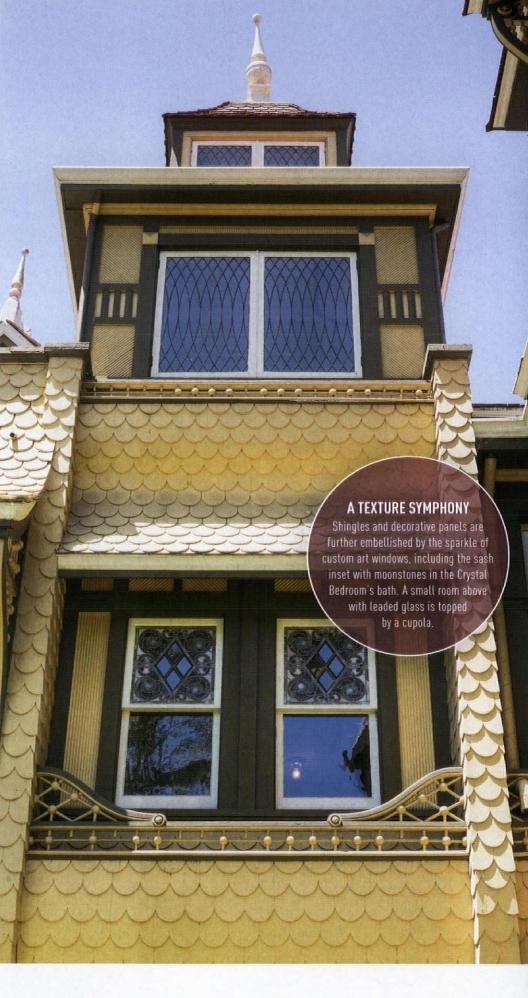




ABOVE A row of turned columns and rails with ball-and-spindle fill follow the length of the wraparound porch.

BELOW Panels feature Eastlake-inspired ball-and-stick and diamond patterns.







The Aesthetic Movement & Queen Anne Style

Inside and out, every surface was ornamented. Color, texture, panelizing, and carving or embossing come together in a beautiful tapestry. Both Stick or Eastlake-style houses and American Queen Anne houses feature a multitude of architectural elements:

- Steep, irregular rooflines may have cross gables, hips, and dormers. Roofs are further embellished with spires and pendants, iron cresting, and perhaps a griffin or dragon perched at the ridge end.
- Towers and turrets, with fancy-shaped roofs, are relatively common.
- Windows are generous in size and variety: find irregular shapes, muntin patterns, **bows and bays, oriels, horseshoe windows,** and Queen Anne sash with multiple square panes, often with colored glass.
- Surfaces burst with texture and embellishment: fancy-butt shingles, pebble-dash stucco, half-timbering. Shingles on roof and walls may create patterns or be polychromatic.
- **Ornamental carving** includes motifs from starbursts and sunflowers to more geometric Eastlake designs.
- Besides all the trim, woodwork extends to ball-and spindle spandrels and decorated balustrades on verandahs and balconies.

ABOVE Now four storeys, the house had a seven-storey tower before the 1906 earthquake, evident in this archival photo. Today Winchester Mystery House comprises 24,000 square feet in 160 rooms. **LEFT** The complex, wood-shingled roof, always stained red, is embellished by multiple carved finials.

TOWER & TURRET

A tower extends to the ground, while a turret hangs from the building. Common in Queen Anne architecture, these embellishments may incorporate motifs medieval to Moorish.



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OGEE OR ONION

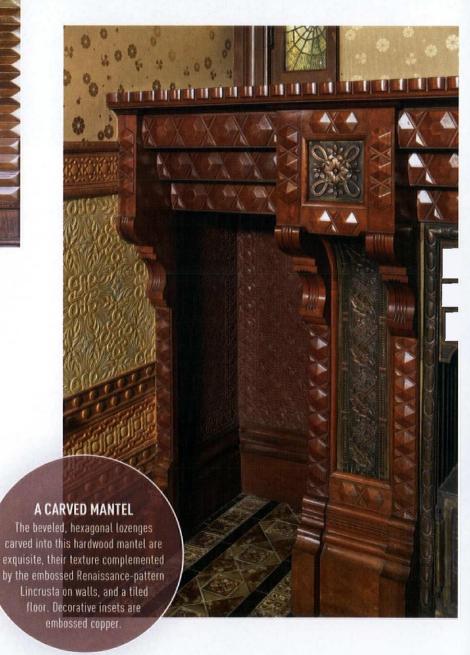


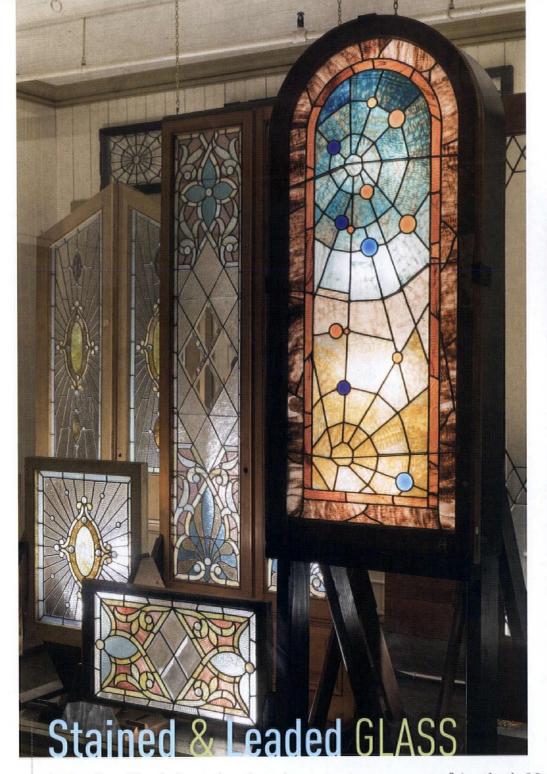
WOOdWORK—in the form of mouldings and trim, mantels, staircases, and carvings—was a critical component of rooms in the Aesthetic taste. Bold and dark, it girds the decorative embellishments on walls, ceilings, and furnishings. While the exterior of Winchester House is largely built of redwood, painted over, interior elements and trim also introduce a mix of hardwoods.

In the lavish Grand Ballroom, the wood species used for the dominant Eastlake-style wall cladding are probably white ash and chestnut. Mantels in the Front Parlor and Dining Room are most likely cherry with a once-glossy varnish finish.

RIGHT Bradbury's 'Herter Ceiling' is used on the wall fill above the Lincrusta dado. ABOVE With ornate beveled glass, the front door is a *tour de force* set within a carved redwood archway. be museum bouse is privately owned and heavily visited. The story told is that Sarah Winchester, widow of rifle heir William Wirt Winchester, was encouraged, during a séance, to leave Connecticut and head to California, to build an eccentric home for the spirits of all those killed by Winchester firearms. Money was no object: Sarah had inherited \$20 million (\$520 million today) and also had an income from her shares in the company—the equivalent of \$26,000 a day in today's currency.

Whether Sarah believed in ghosts, or was a mathematics prodigy dabbling in labyrinths and encryption, the house she built is a puzzle. It's true that staircases spiral—or dead end; that doors open to nowhere; that the prime number 13 and spider webs are favorite motifs. [text cont. on page 31]





LEFT Many stained-glass windows were never installed, and today are displayed in Sarah's storage room.
BELOW Never installed: a spider web in leaded glass. BOTTOM A set of three beveled-crystal windows was commissioned in 1890.





Stained and leaded art glass is an important component of Aesthetic Movement design; colors are rich and motifs opulent. Scenes were often painted on the glass: bats in a night sky, owls perched on the crescent moon, swallows diving, along with sunflowers, chrysanthemums, and lilies. Sarah Winchester herself designed a spider-web window. A window by Tiffany has richly beveled and leaded-glass panes, meant to allow sunlight to cast a rainbow across the room; it was, however, installed on an interior wall, negating the effect. Much of the Winchester glass is stockpiled in a storage room. In the past four decades, glass has been expertly repaired, flattened, and reinforced by Mark Walton of Walton Art Glass (waltonartglass.com).





LEFT Metallic paper, wood trim, a Lincrusta dado, and hand-worked lace come together in the dining room. ABOVE Rolls of Lincrusta, many in their original wrappings, were never used and remain "in stock." BELOW Complex patterns are a hallmark of Aesthetic interiors; here, the wood cove has gilded beading and carved sunflowers.



A sturdy wallcovering made from linseed oil and wood flour, Lincrusta-Walton was invented by the Englishman Frederick Walton in 1877. Similar to linoleum—patented by Walton in 1860-Lincrusta is embossed with steel rollers to create a decorative, threedimensional surface. (A similar wallcovering made of embossed paper is called Anaglypta.) Sarah Winchester fell in love with Lincrusta, and bought dozens of rolls in myriad patterns. more than she could ever use. Around 70 rolls, many still in their original wrapping, are displayed in her storage room. Patterns range from Celtic knots to Anglo-Japanese waves and moons. Following the Aesthetic mantra of More Is More, Winchester covered ceilings, dadoes, and entire walls in a riot of patterns to create rooms rich in texture and stylized ornament. Lincrusta is sold unfinished and meant to be paint-decorated: to resemble tooled leather or carved wood, or to be polychromed, glazed, or gilded.



ABOVE The Front Parlor has three different Lincrusta patterns, including the scalloped wave 'Rococo' and, on the ceiling, 'Key Moorish'. Wood trim divides the ceiling into coffers.

RIGHT A Clough & Warren reed organ, ca. 1875, is a replacement in the Grand Ballroom.

Behind it is Eastlake-style woodwork with chamfered panels. FAR RIGHT The Front Parlor's fireplace is an Aesthetic vignette with Japanese motifs: sunflowers and cherry blossoms in the tile surround, a crane on the coal scuttle.

Beginning her project in 1884, Sarah Winchester (working without an architect or any blueprints) embraced the era's popular Aesthetic Movement design. A challenge to the rigidity of classical art, the movement that started in England a decade earlier stood for "art for art's sake," welcoming beauty and the contemplation of beauty. It is the opposite of utilitarian design. Its architectural equivalent became known as the Queen Anne Revival, which morphed into the even more ornamental American Queen Anne style. Houses are picturesque, asymmetrical, heavily textural, and embellished.

Inside the house, gold and silver chandeliers hang from coffered and decorated ceilings over parquet flooring. Artful windows by Tiffany & Co. illuminate rooms filled with Anglo-Japanese pattern, lustrous Victorian tile, embossed Lincrusta wallcoverings, and carved wood.

The Cult of Japan

Following the opening of Japan by Commodore Perry in 1853, Japanese art and objects were displayed and admired in England and America. Concurrent with the Aesthetic Movement, a derivative style called Anglo-Japanese soon emerged, blending asymmetrical geometry with such oriental motifs as bulrushes, waves, crescent moons, stylized "cracked ice," owls, dragons and sea serpents, frogs, and spider webs. Flowers are common, too, and carry meaning: chrysanthemums stood for truth and grief, lilies for devotion, and sunflowers for good luck.



Colonial Decorating in 1905

From the booklet "Radiation and Decoration," American Radiator Company.



Wallpaper in a typical floral stripe of the period enlivens the archival room. Today it may be easier to get the look with a painted stencil pattern. MB Historic Décor sells precut Mylar stencils (one sheet for each color). Shown is one part of the 'Polly Thacker House' roomset WS06ER (\$91.20), depicted in the original red and green. mbhistoricdecor.com



Four-poster, Empire dresser, floral-stripe wallpaper, and a wing chair: "This is Colonial Revival decorating with one's eyes closed," says archivist Bo Sullivan. The room is tasteful yet unpretentious.



The 'Old Colony'-pattern lace panel in Ivory blends motifs of the contemporaneous Colonial Revival and Arts & Crafts movements. It's based on a door curtain (portière) of 1899 in the collection of the Memorial Hall Museum in Deerfield, Mass. In multiple sizes (custom lengths offered) and as a table scarf; curtains start at \$49. cooperlace.com

It must be summer, because the decorated radiator, draped with a scarf, is being used as a plant stand. From the original caption: "The Radiator . . . under a window of this Colonial Bed Room [is] treated as a piece of furniture . . . "



"An exercise in minimalism," Thos. Moser's 'Pencil Post Bed' adapts the simple design of the English field bed. With octagonal posts, it may be modified to include a canopy. Made to order, shown in walnut and also available in cherry, \$5,450-7,935. thosmoser.com

A Cozy Kitchen with Elegant Patina

A designer steeped in the classics pairs salvaged wood and antiques with contemporary materials. By Patricia Poore

With a studio in Greenwich, Connecticut, designer Sarah Blank has worked on many historic houses for her clients. That's only one reason why her designs feel period-inspired, even when the house is new. Blank says she was introduced to the language of Classicism in 1994, and she has pursued its study ever since—reading, traveling, and attending seminars at the Institute of Classical Architecture & Art.

"This kitchen is entirely new," she says, "in a house I'd call French Eclectic. The client felt the layout of kitchen and pantry was critical to her everyday life. All items were inventoried and measured, and drawers allocated for specific belongings." Blank worked with interior designer Susan Thorn on details including the tile backsplash, its multiple colors reflecting the owner's Majolica collection.

Blank's design is a bridge between the area's Colonial-era roots and Old Europe. The iron fireback, for example—a relic from the days of the hearth fire that heated a room—is an antique purchased in Paris. "The rough beams and the brick were the beginning of inspiration," Blank says, "and the zinc hood followed suit."

1. HISTORICAL CABINETS

Parish Millwork created custom inset cabinets with flat panels and furniture-like feet. Timeless white paint is crisp against brick walls and a wood floor. Pulls by Rocky Mountain Hardware.



2. SALVAGED WOOD

If the room feels like it's in an old house, that's in part due to the deft incorporation of salvaged antique lumber for the floors and beams in the new kitchen.

3. MELLOW PATINAS

Natural, historical materials include the zinc hood and island countertop and Calacatta marble on perimeter cabinets. A backsplash of blue-green tiles adds just a bit of color and shine.

4. A HEARTH WALL

Appliances (including the set-in range top) are unobtrusively modern. The warm feeling of a hearth and chimney comes from a wall of rustic brick inset with an antique, cast-iron fireback purchased in Paris. The blend of materials and textures suggests great age.





BE INSPIRED...

The 'Mission Forge Bronze Eightlight Chandelier' by Santangelo Lighting & Design has the flavor of Old Europe. In a bronze finish, it measures 42" x 30" x 36" high. It retails for \$1,272 through Bellacor: bellacor.com





Del Conner of Pennsylvania Firebacks says an iron fireback's protective, heat-reflective, and decorative features are at home behind a range or cooktop. His may be prepped for use as a backsplash. This is the 'Tall Oak' design, sale price \$445 incl. shipping. fireback.com

Windowsill topiaries add to the European feel. Live ones may not thrive in a busy kitchen, fake plants are unpopular. These are real, not alive but preserved (like botanical taxidermy!). Find many sizes and varieties at topiarytree.net

Inglenook Tile Design creates thin brick tile with the look of antique bricks, to be used as flooring or wall veneer. Many textures, bond patterns, finishes, and color mixes; all work custom. inglenooktile.com





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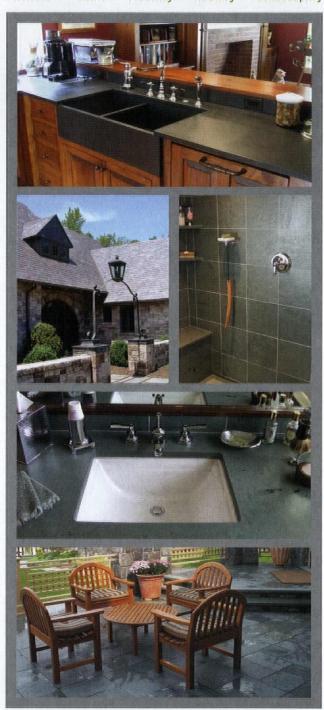


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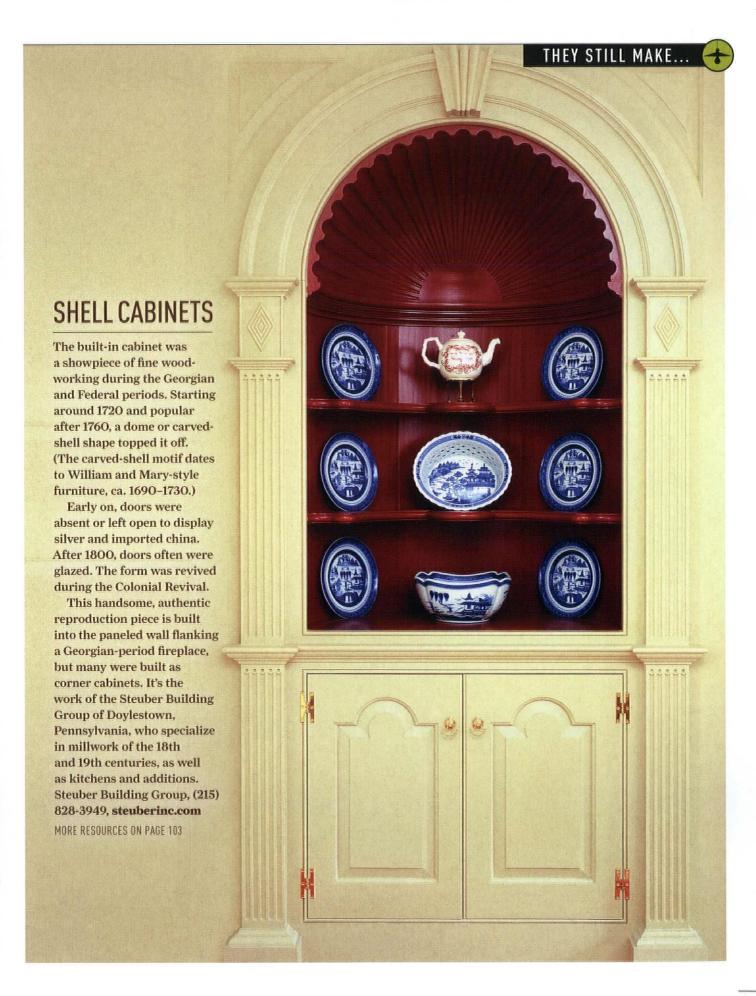


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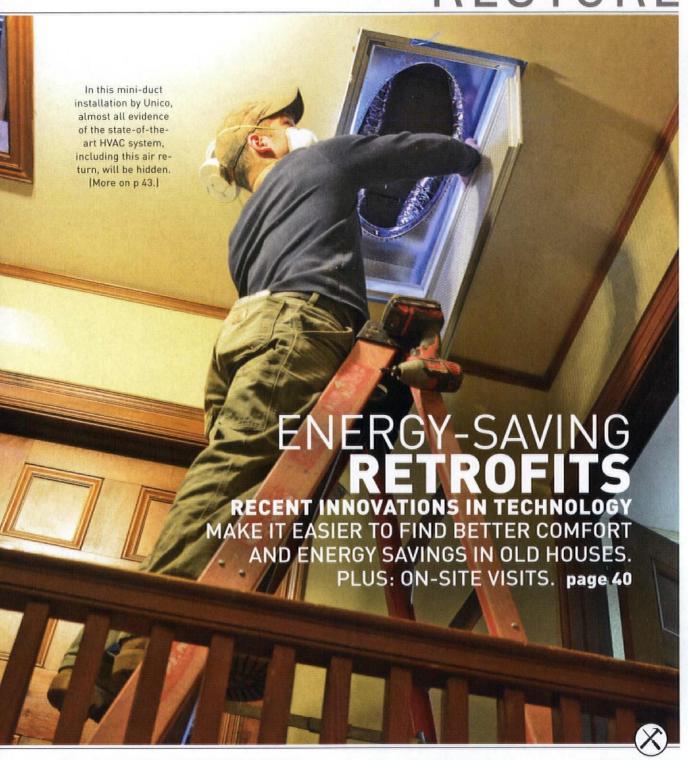
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RESTORE



52

KNOW-HOW: PRESSURE-TREATED LUMBER Learn how CCA-free PT wood fits among options for rot-resistent exterior lumber.



50 TOOLS + MATERIALS 55 STUFF OUR WRITER SCREWED UP

56 SALVAGE IT

59 DO THIS, NOT THAT

60 OLD HOUSE DIYer

63 ASK OHJ



ENERGY SAVINGS

Whether completely out of sight or visible but discreet, options to heat and cool an older house are almost endless. We now have solar panels that seem to melt into the roof; radiant heat under a new tile floor; and state-of-the-art HVAC systems delivered by compact tubing or via cassettes concealed in voids between attic and ceiling. These minimally invasive systems are getting wider coverage, including in OHJ. What follows is in-depth, on-site coverage of two technologies, which have the somewhat confusing names "mini duct" and "mini split," plus updates on other techy ways to save energy without ripping out plaster. BY MARY ELLEN POLSON





winterizing a new mini-duct system. If you do not close off the ceiling ducts and attic returns, moisture will accumulate in the system and may cause damage as well as mold issues.

conventional ducting. ABOVE Mini-duct outlets are small and may be ordered in colors that match the ceiling or wall.

mini duct systems

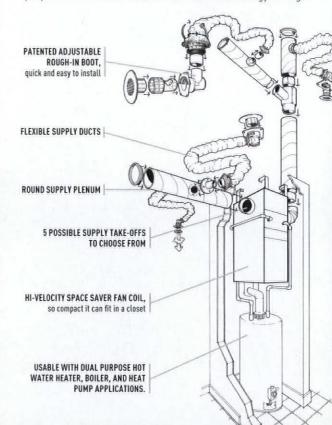
Old bouses simply don't bave room for the conventional ductwork a whole-house, forced-air heating and cooling system requires. Ductwork consumes headroom in basements and in kitchens (as soffits). Installing the wall ducts often means losing precious storage space in closets, or disturbing original plaster and even finishes like expensive wallpaper. Mini-duct systems -offered by two companies based in the U.S., SpacePak and Unico, and one in Canada, Hi-Velocity-literally work around those problems with small ducts made of flexible tubing.

At about 3" in diameter, the ducts are small enough to be routed between studs in walls and in cavities under floors and above ceilings. The system works by aspiration, quietly pumping warm or cool air at high velocity throughout house. This creates a gentle circulation pattern that produces relatively even heat from floor to ceiling. Rooms typically feel more comfortable, even at lower temperature settings. The compact ductwork has also been found to leak less than conventional forced-air ducts, which means even more energy savings.

Mini-duct systems are usually equipped with the latest in air filtration and humidification ystems. Tests show they're capable of removing up to 30 percent more humidity than a traditional forced-air system. (The drier the air on a hot summer day, the cooler the house will feel.) The system can add humidity in cold, dry weather for increased comfort. Installation is not without its disruptions, but outlets are smaller than conventional floor grates and can be trimmed to accent or conceal them.

MINI-DUCT, HIGH-VELOCITY OVERVIEW

Mini-duct systems still require a furnace or fan coil, but as this diagram suggests, the small, flexible supply ducts can go just about anywhere. Hi-Velocity's system also attaches to a dualpurpose water heater or boiler for additional energy savings.



MY EXPERIENCE WITH A Mini Duct Installation

BY DAVID BERMAN

Converting a 1910 Shingle Style house with no air conditioning to one with a whole-house system was not something I took lightly. I have spent my life restoring old houses. If HVAC was in my future it had better be efficient and virtually invisible.

I chose a small-duct aspiration system from a reputable company, but knew that the success or failure of the experience would come down to the local contractor's willingness to be flexible. In my house, almost all rooms were mini-duct accessible through hidden spaces. Even the laundry chute connecting the third floor to the cellar would be used for the coolant and condensate lines, so there was plenty of wiggle room.

I met with all three of the manufacturer-preferred contractors working in my area. The first took no measurements and made no load assessment. (The load assessment determines how many units and components are reguired to efficiently cool the area.) Not surprisingly, that contractor declined to make a bid. The second contractor made two site visits and performed a load assessment. After seven months, repeated calls, and a nudge from the manufacturer, I received an exorbitant quote that suggested a lack of enthusiasm for the job. (Keep in mind that the house is finished, with historic wallpapers,

and the owner is well informed.)

The third contractor preferred by Unico arrived the day after an initial email and gave me a firm quote by the end of the same day. The price was not unreasonable and included all electrical work. I agreed to proceed.

On arrival, the contractor worked out most of the component routing on a map, with changes to be made as necessary. As my house has a gambrel roof, we discovered that we could not get past certain gambrel plate members without substantially weakening the structure. That required having to run the duct hose lines over finished walls in two rooms on the third floor, and in two closets. The decorative solution in one room was to hang a period tapestry over the lines. Perhaps not everyone's solution, but it works for me.

On the ground floor, the map called for two wall returns, on either side of the staircase. In spite of this, the contractor wanted to put in floor returns, as they are easier to install. We had a bit of a go-round over that; I didn't want floor grates, which fill with dirt. After discussing where to put the returns, the contractor started to cut into the wallpapered plaster under the staircase. After determining that off-the-shelf grates would neither fit in the space nor provide enough

air circulation based on size, I came up with my own solution. After adjusting the openings, I fitted the air-return holes with two antique bank-teller grates with fine, wiremesh backing. They look like they have always been there.

Scheduled to take two weeks, the installation took a full month, including down time. Although I would caution "be careful what you wish for," I would do it again. Yes, the plaster dust and the blown insulation that got disturbed created an awful mess, but the crew really was good about cleaning up each day. And, in the end, the Unico system is whisper-quiet and quite efficient. My allergies are less reactive and, with zones set at 74 degrees, the house is wonderfully cool, with comfortably low humidity.

DESIGNER AND WALLPAPER MAKER DAVID BERMAN IS THE OWNER OF TRUSTWORTH STUDIOS IN PLYMOUTH, MASSACHUSETTS.



LEFT A six-inch opening for a return duct under the stairs had, at first, a jarring appearance. ABOVE The homeowner/author solved the aesthetics problem by covering the opening with an antique bank-teller grate.

BELOW Papered plaster, then wood lath, was surgically removed for the return duct.







LEFT Runtal's flat-panel radiator virtually disappears, taking up no floor space. OPPOSITE (top left, above) Small, square notches are punched into steel sheet metal at precise locations to fit finished fin coils to the radiator panels. • (top left, below) A hydraulic press bends the notched steel to create the fins. (The corrugated pockets capture hot air and channel it upward.) The completed fins roll up at the end of the run and are stacked for transfer. • (top right) Steel flat tubes-future panel fronts-are cut to length with a circular saw.



ABOVE Owen Kantor and Jonathan Wiberg in the Runtal showroom, with a custom towel radiator.

SHOPTOUR:

It's possible to visit the Runtal North America showroom in northeastern Massachusetts and have no idea that the company's innovative flat-panel radiators are fabricated, start to finish, in the same building. "We like to call it a combination of Swiss technology and Yankee craftsmanship," says Owen Kantor, the long-time vice president of marketing and sales.

"Few companies can say they manufacture in the U.S. Not only have we been making radiators here since 1989, but we also continue to expand the factory."

Runtal's sleek, Europeanstyle, flat-panel hydronic radiators are composed of thin, flat panels attached to heating fins, held in place on either side by square, tubeshaped headers that carry heated water to the panels. The entire assembly is a mere 15%" thick.

Installed along baseboards or cabinet toe-kicks, a one-

or two-panel horizontal unit can virtually disappear. Radiators may be painted in any of 100 colors to coordinate with wall color or wood finishes, or even appliances. "Architects like our product because they can make it invisible in a traditional home," says Jonathan Wiberg, national sales manager for Runtal's residential division.

Panel assemblies can be curved to fit radius spaces like a bow window, or welded together in a three-sided configuration to fit a bay window. Electric panels—introduced

about seven years ago—are installed by an electrician; hydronic models require a plumber. Like traditional radiators, these work through a combination of convection and radiant heat.

The company also offers flat and round-tube towel radiators, assembled, painted, and finished at the Massachusetts factory, and several items made in Europe. Runtal also offers sleek radiators for steam systems under its Steam Radiators Division.

I watch as two sequential machines form the fin coils. Sheet steel passes through the first machine, which punches small, square holes at precise locations. (These openings permit the finished coils to mount to the back of the radiator.) Then, a hydrau-







lic press crimps and bends the notched steel, creating corrugated pockets that will capture hot air and channel it upward. Panels will be joined to square tubes known as headers that hold the panel assembly in place. First, the header tubes are punched with uniformly spaced holes, which allow heated water to flow into the flat panels at the front of the radiator. Headers are cut to length and fitted with end caps, pounded into place and welded smooth. A threaded connector-to plumb the radiator to the hot water heating system—is drilled into each header.

Now the flat panels and headers are ready to be joined. An automated arm slides a flat tube into place on the header, where a robot welder joins them. The sequence is repeated until all the flat tubes are in place.

Next, a worker feeds the unit face-down into another machine. He places a length of fins, cut to length, on the back of the flat tube grid. The fins are spot welded between the folds to the heating tubes.

A finished top grille and mounts for threaded bolts are attached; bolts help level the radiator on the wall. Fully assembled, the radiator is tested by pumping air into it and submerging it in water. If no bubbles appear, it passes; when dry, it's sent to the paint line. Sprayers apply electrostatically charged epoxy particles to form a skin in the color of choice. In just over two hours, a flat panel radiator is ready to ship.





ABOVE At Runtal North America's factory, Duane Barnard TIGwelds fins to the front panels. LEFT Completed panels and trim covers pass through the enclosed paint station, where they're manipulated by Miguel Dia and sprayed in a single pass. Panels dry briefly, then the color is baked on at 400 degrees.



With minimal ducting, a mini-split compact cassette evenly distributes cool or warm air through a vent not much larger than a conventional forced air return.



🕣 Slim-duct systems mounted

above or within the ceiling are positioned so that only the grille covering the vent shows, for virtually the same appearance as ducted central air conditioning.

MINI **SPLIT** SYSTEMS

are so named because a single power pack on the outside of the house can power one, two, or more heating and cooling units on the inside, without internal ductwork. The technology has been available for a couple of decades but is constantly evolving to meet the demands of both the new-build and retrofit markets.

The Halcyon system from Fujitsu, for example, eliminates the need for an evaporator unit as well as bulky ductwork, freeing up space in the attic and basement. Thin copper tubing pumps refrigerant directly to discreet, wall-mounted or concealed units throughout the house. Remarkably, the units work in reverse when it's cold. Even though the system runs on electricity rather than other fuels, a whole-house, mini-split system can cut energy bills by 25 percent, simply because the system does not use ductwork.

While wall-mounted units placed on interior walls are most familiar, newer delivery systems include hidden Slim Duct units mounted above or within the ceiling. Another option is the compact ceiling cassette. Although the unit is larger, measuring 2' x 2', only the grille shows in the ceiling. Cassettes use the latest in turbo-fan technology to distribute chilled or heated air evenly.





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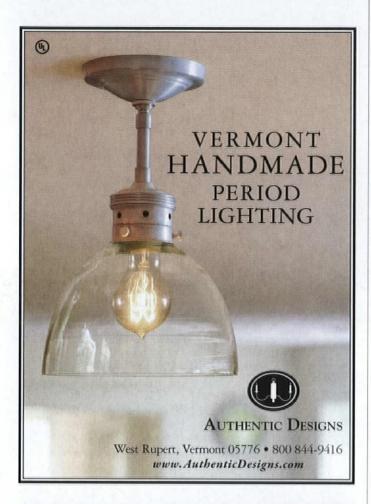


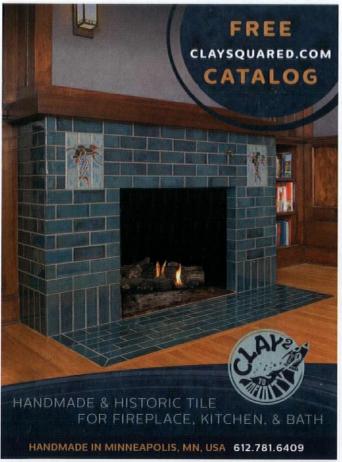


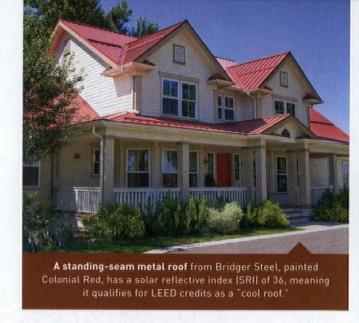
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new roof? Look at the SRI (solar reflective index) on the color chart. A pitch-black roof may have a rating of zero, pure white as high as 100. The higher the index, the more the roof reflects sunlight, keeping heat out of the attic and the house. Cool-roofing products are made of highly reflective and emissive materials that stay 50–60°F cooler than traditional materials during peak summer weather. Asphalt roofs use solar reflective granules. With metal roofs, cool-roof colors are created using reflective paint. Bridger Steel's 29 Gauge colors, for example, are almost all cool roof-certified (exceptions: black, Galvalume, galvanized). Cool-roof alternatives exist for clay or concrete tiles, normally with a reflectance of 10–30 percent. By adding highly reflective pigments, manufacturers have boosted it to 25–70 percent.

Insulation UPDATE

Hiding out of sight, insulation is one of the best ways to make a house more comfortable and energy efficient. Old-house options usually boil down to adding batt or spray-foam insulation in the attic, and blown-in, loose fill in outer walls. While you might not want to use foam on 200-year-old beams or fieldstone walls, this method is effective in basements and crawl spaces. Combined with a vapor barrier on the floor, dense closed- or open-cell foam is superior at blocking penetration. especially wind-driven cold. Toxic when wet but inert once dry, spray foam requires professional installation (or a self-certification class and an OSHA-approved protective suit). One- and two-part spray-foam kits or cans (DAP, etc.) are user-friendly; use them to seal small voids around window frames, sill plates, and electrical devices.





Around the House

Five very specific fixes can make life more comfortable this winter.

1. POWER OFF PAINT

Address failing paint, stains, dirt, or mildew on any wood surface with this Wood, Decks, and Siding tool. The circular-shape tool never clogs and attaches to a standard 4 $\frac{1}{2}$ " angle grinder with a $\frac{5}{8}$ -11 thread. \$64.99 Diamabrush, [855] 328-6657, *diamabrush.com*

2. CONTINUOUS HOT WATER

Part of a family of on-demand water heaters sized for point-of-use to whole-house, the EcoSmart 27 kW tankless electric water heater is equipped with self-modulating technology that can save up to 50% on water-heating costs. \$569. EcoSmart, (877) 474-6473, ecosmartus.com

3. A BETTER DRAIN

Converting a bathtub to a shower for better accessibility? The ProLine stainless-steel shower drain installs flush to the shower floor; the sloping drain is tucked out of sight below. The long, linear style drains quickly, too. \$750 and up. QuickDrain, [866] 998-6685, quickdrainusa.com

4. SAFE HEAT, INSTANTLY

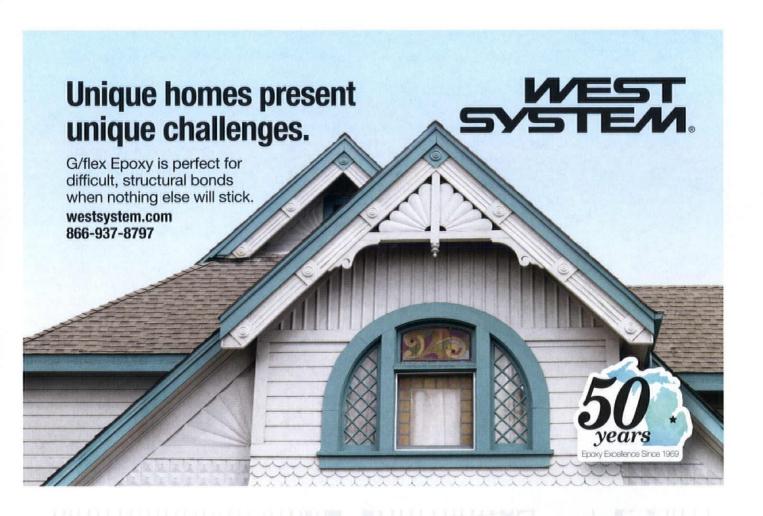
The Envi high-efficiency, whole-room wall heater plugs into any 120-volt outlet, is cool to the touch, and shuts off if the heater is detached from the wall. The 450-watt, slim-line heater has space inside to store the power cord. \$159.95. eHeat, [800] 807-0107, eheat.com

5. LEAK STOPPER

Be alerted to leaks or freezing pipes in real time with the Smart Home water monitor. The WiFi-enabled monitor uses ultrasonic technology to detect leaks; pair it with the Control (\$599) for automatic shut-off, even remotely. \$199. Streamlabs, (770) 691-5524, streamlabswater.com





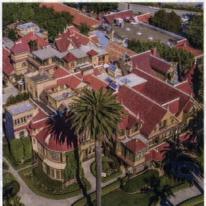


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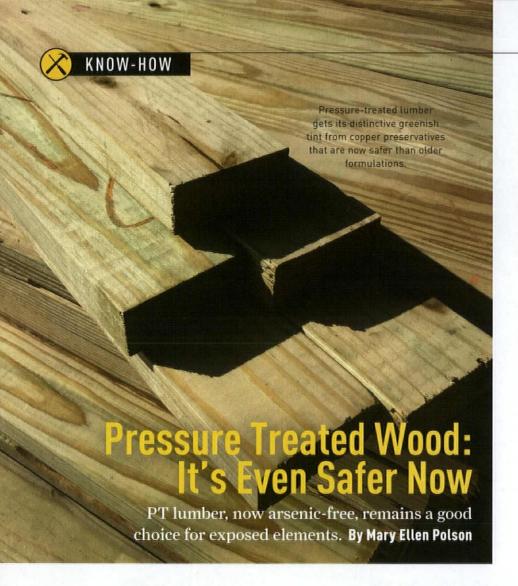




The world famous Winchester Mystery House* in San Jose, California, is an extravagant maze of Victorian craftsmanship - marvelous, baffling, eerily eccentric, and one of a kind.

TOURS DAILY

525 S. Winchester Blvd. San Jose, CA 95128 | winchestermysteryhouse.com



Made from common softwoods like pine and fir and impregnated with preservatives, pressure-treated lumber is a staple for many types of outdoor construction. The wood offers good longevity (10 to 15 years), at an affordable price, for projects ranging from porch steps and decks to garden structures. Many carpenters and builders who construct and repair porches and decks—even on old houses—swear by pressure-treated lumber, especially for ground-contact use.

For many years, however, PT lumber was treated with chromated copper arsenate (CCA). While highly effective against pests and fungi, the compound is known to be harmful to humans when handled or burned.

PT lumber changed after 2003, when the lumber industry voluntarily stopped treating residential wood products with CCA. Since that time, the lumber has been treated with various water- and oil-borne compounds, with copper as the main ingredient. One of the most prevalent formulations is copper azole, a water-borne preservative. In this compound, the wood is treated in a pressurized cylinder, forcing the preservative deep into the cellular structure of the wood. The copper azole is thus less likely to leach out, enhancing the wood's ability to resist rot, insects, and fungal decay.

The new treatments have their pros and cons, but all are less harmful in terms of human contact and environmental impacts than PT lumber prior to 2003. The new compounds are much safer for use in landscaping and garden structures: Studies show that any copper that migrates from the treated wood becomes biologically inactive and won't harm or infiltrate plants. That said, PT wood should never be burned. It may be disposed of as ordinary trash, however.

Pressure-treated woods are rated for either above ground, ground contact, or heavy-duty contact, and are so tagged on

keeping it safe

- → Wear a dust mask, goggles, and gloves when cutting or sanding treated wood.
- → Never compost or mulch treated shavings or sawdust, and don't use it for animal bedding.
- → **Do not burn**pressure-treated wood
 in a fireplace, open
 fire, or anywhere but a
 commercial incinerator.

the end of the piece of lumber. (The tag also contains information on the preservative used, the retention level, and even where the lumber was treated.) It's OK to use above-ground lumber in situations where the wood won't come into contact with the ground or any vegetation, and also for anywhere the wood can dry out easily and is well ventilated, as with a deck bench or the rafters on a pergola.

Ground-contact lumber is intended for use wherever the wood comes into contact with either soil or vegetation; examples include fence and deck posts and land-scaping elements. It also makes sense to use ground-contact lumber for structural members, especially wherever the wood is poorly ventilated, subject to recurrent wetting, or is difficult to maintain or replace, such as a joist beneath a deck.

Heavy-duty ground-contact lumber (usually 6x6 posts or larger) is available for posts supporting permanent structures, for use in tropical climates, or for where the wood may be splashed with salt water, such as a dock.

Above-ground lumber typically retains the least amount of preservatives—about half that of ground-contact lumber. And heavy-duty ground-contact lumber can retain twice as much preservative as regular ground-contact lumber.



TRADITIONAL+ NEW TECH

As old-house owners know, the better the material, the longer it lasts, especially for porch decking, posts, and other elements exposed to the weather. The best natural woods for outdoor structures are dense, insect- and rot-resistant species, including Western red cedar and such tropical woods as Honduras mahogany. They tend to be much more expensive than pressure-treated lumber. Composite decking that combines wood

particles with plastics or resins can last for decades, but the material costs substantially more than pressure-treated lumber and requires some maintenance. It's susceptible to mold, for example, and leaves and pollen can stain a composite deck as easily as one made of pressure-treated lumber or ipe (a very hard, dense South American wood). • Repairing or replacing turned posts, columns, brackets, and fretwork may be cost-prohibitive in wood, and it's almost impossible to find lumber comparable to the old-growth wood from which original elements were made. Cast columns made of blends of fiberglass, resin, and stone dust are one alternative to wood. Synthetic PVC composites, which can be cut, sawn, and shaped, are an alternative for replicating missing fretwork and other exposed decorative pieces. The material doesn't shrink or swell, and may last longer than wood. Once painted, it's hard to tell it's not wood.



TOP Western red cedar is naturally decay resistant and less expensive than tropical woods, making it a good alternative to pressure-treated lumber for some uses. LEFT Chadsworth's architecturally correct Polystone columns—made of fiberglass, resin, and marble dust—are stronger than wood and last longer in areas exposed to water.

Because the wood may still be "wet" when on the lumberyard shelf, deck boards may shrink slightly during or after construction, a consideration in design and joinery. Since most PT wood contains copper, check the manufacturer's specifications for potential contact with other metals, such as fasteners. Micronized copper azole, for instance, can safely

come into contact with coated aluminum flashing and gutters.

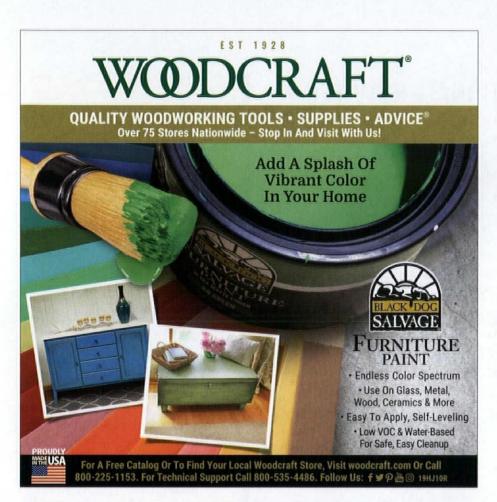
After the project is finished and dry, pressure-treated lumber should be sealed and stained or painted. Surfaces usually require refreshing every three years or so, and a deck may need cleaning (with a mild detergent and a soft bristle brush, not power washing) annually.

selected sources

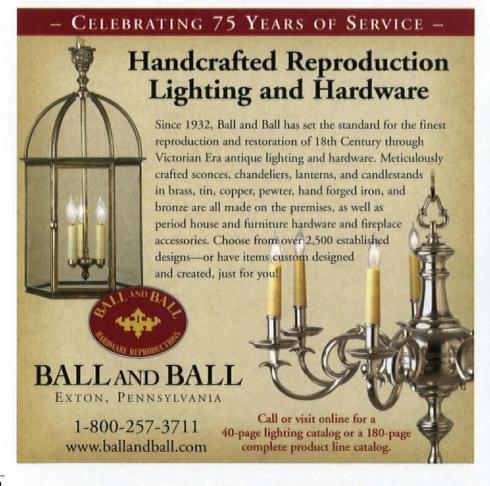
- Advantage Lumber advantage lumber.com Tropical/domestic hardwoods: lumber
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ABOVE A standard building material, PT lumber can be used in contact with the ground and is affordably priced.



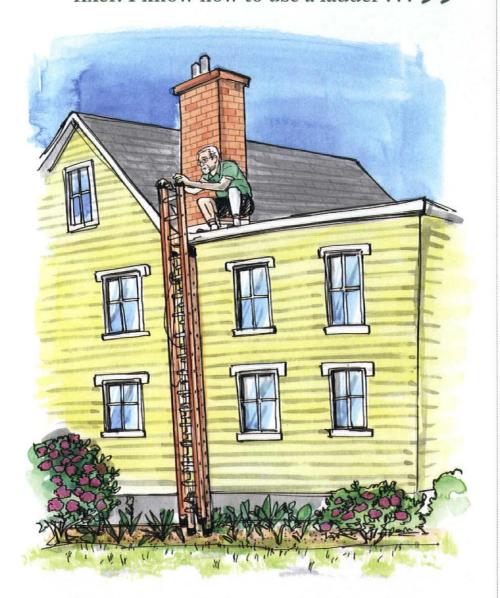








66 For three decades I've been a conservator, restoration consultant, and on-scene fixer. I know how to use a ladder . . . ??



At home, while moving from a roof patch to a chimney repair several feet away, I figured I'd just drag my extension ladder from my perch on the roof. The ladder hit a clod of dirt, then "jumped" and the bottom hit the wall below. I had to hold the ladder vertical so it wouldn't fall and damage something. Finally, my wife rolled into the driveway and rescued me. -Ray Tschoepe

THE FIX

Because of the length of the ladder and the flat pitch of the roof, I was able to move the ladder by its base, not by pulling on the fly. I could see the bottom of the legs and the ground was level. Still, moving a ladder 5' while remaining on the roof would have been a personal best. As it happened, I wasn't in real danger, but I wasted 20 minutes.

Nevertheless! Statistics tell us that most roof-related fatalities result from falls of 10' or less. Maybe this is a good time to review basic ladder safety. One rule (which I broke that day) is never to be alone when you're using a ladder. A spotter can help move the ladder and set it at an appropriate, safe angle. You or the spotter must be able to see the feet well enough to tell if they're resting on uneven ground, which is the #1 cause of falls, according to the Consumer Products Safety Commission.

Anyone with a passing interest in restoration has heard horror stories about someone who fell from a roof and broke an elbow or a leg-or hit his head and died. Ignoring normal precautions is especially dangerous on steep, slippery surfaces. (Roofing as a profession ranks #4 on the list of riskiest jobs, according to the Bureau of Labor Statistics.) Be especially careful when working on a high or pitched roof. Don't work on a roof in wet conditions. Know your limits. -R.T.



Window Sash to Mirror

Copper-clad wood window sashes from an iconic building find new uses. By Brian D. Coleman

New York City's iconic Flatiron Building is undergoing major renovation and upgrades, following the departure of long-time tenant Macmillan Publishers. Olde Good Things had salvage rights to the famously drafty copperclad windows that remained. The company sells these as-is, or cleaned, prepped, and even silvered for use as mirrors.

James and Michelle Morgan of Union Square recently bought a large windowmirror to use in their apartment, which is in an 1891 former Woolworth's warehouse with 13' windows and 21' ceilings. "We like to use salvage, and we needed something that goes with the industrial aesthetic," they say.

Designed by Chicago architect Daniel Burnham, the 22-storey Flatiron Building (named for its triangular shape resembling a cast-iron clothing iron) was built in 1902.

ABOVE Copper-clad window sash from NYC's Flatiron Building (inset) became industrial-chic mirrors: *oldegoodthings.com*

\$25 AND UP
\$ 200 AND UP
\$65
\$10
\$10

FOTAL #310 AND UP

the process

1. SET UP

Turning a vintage window frame into a mirror is usually a DIY project. Decide which side of the window you want to see with the mirror; usually that's the inside of the sash, as it may be fancier, in better shape, and even retain old hardware. Use a sturdy worktable and be sure to wear gloves and safety glasses to prevent injury while working with fragile glass.

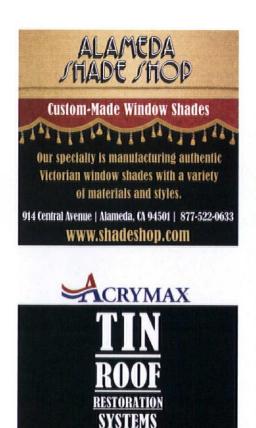
2. REHAB THE FRAME

Remove the glazing putty so that you can take out the glass. Work slowly and carefully with a chisel and scrapers; you can try heating the putty with a hairdryer or heat gun (but shield the glass to prevent cracking). Use needle-nose pliers to pull out the tiny metal glazing points. Keep glass if necessary as a template.

Clean a wood window with paint remover or a wire brush, using a Dremel tool if needed. Finish with a light sanding and seal the wood with Benite wood sealer, or use semi-gloss finish paint. Some people recommend painting the inside perimeter of the "frame" matte black, to avoid reflections in the mirror.

3. ADD THE MIRROR

Draw a pattern of the frame (the old sash) on 1/8" plywood, and have a mirror cut to fit. If you plan to use the piece in a damp area, spray the back of the mirror with shellac to avoid spotting. Rest mirror in frame, then caulk the back sparingly with mirror silicone and let dry. Screw or nail in a backer board made of 1/4" plywood, to prevent glare or transparency in the mirror. Use screw-eyes and wire on the back for hanging; if it's large or heavy, attach it into wall studs, or use cleats.

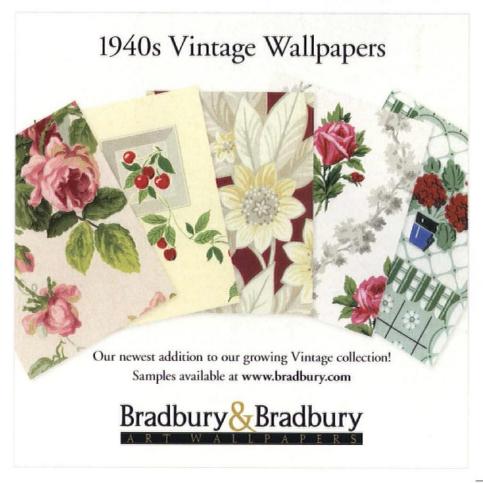


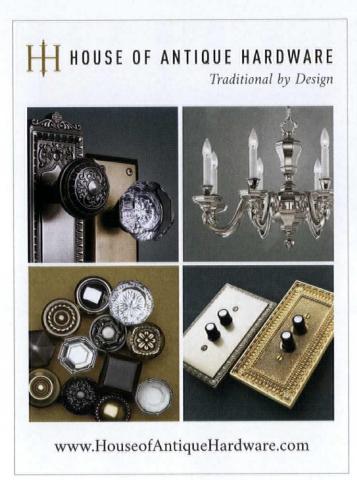


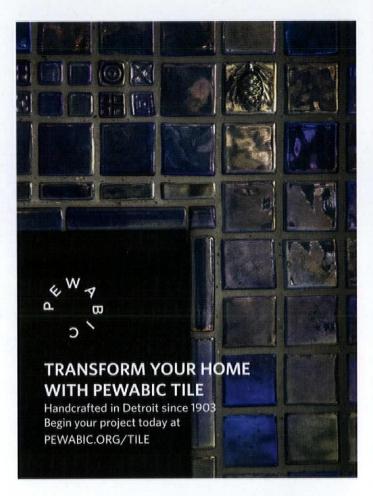


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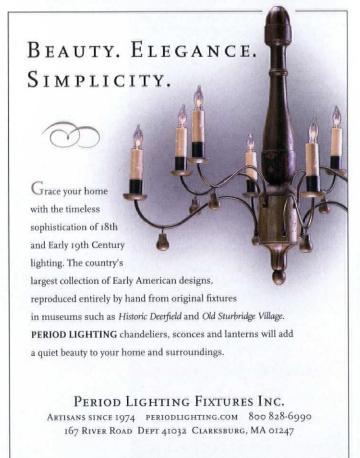
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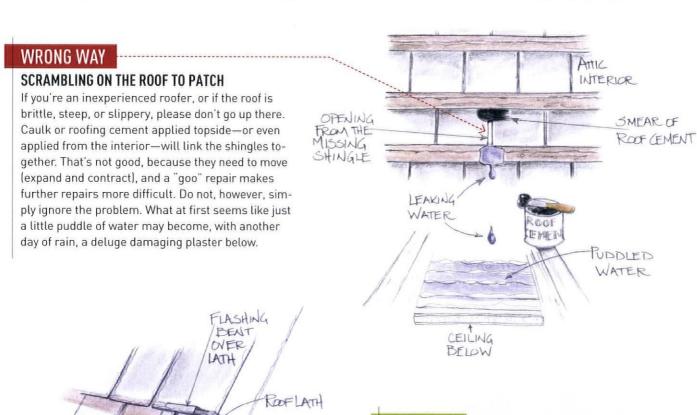
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Quick-patching a Shingle Roof

If you're lucky enough to have a traditional shingled roof in which shingles are fastened to open lath, inspection and repairs are easier. This method allows you to see the underside of the slates, tiles, or wood shingles from inside the attic. Because these roofs, by design, vent efficiently, there is no need for ridge or gable vents. Another advantage you may not have considered—unless a shingle was broken by a falling tree limb or blown away in a storm—is that a leak can be repaired, at least temporarily, from the safety of the attic. Autumn rains and the threat of winter keep roofers busy; before they can schedule your repair, stop the leak yourself using ordinary aluminum flashing, available at most home centers. By Ray Tschoepe



FASTEN HERE

WITH SMALL

NAILS

SLATE,

TILE

FLASHING

WOOD.OR

RIGHT WAY

FROM INDOORS, USE FLASHING METAL

Cut a piece of aluminum several inches narrower than the missing shingle and 12" to 16" inches long. From inside, locate the gap. Slide the flashing over the lath, above the opening and down over the open seam. Mark the flashing at the top of the lath. Remove it and bend it crisply over a block of wood. Place the formed end over the lath and re-insert the flashing, bending it again over the back of the lath. A couple of small nails through the metal into the lath will keep it in place.

Repairing a Torn Seat of Pressed Cane

Not all cane seats were woven in place. Since the 1890s, a machinemade material has been used. **By Lynn Elliott** Pressed-cane seating—also called cane webbing or mesh—is a machine-woven, ready-to-use rattan material. It becomes dry and brittle over time, and may tear or break through. Happily, the material is still available and easy to replace. (Try peerlessrattan.com and vandykes.com) Make the chair good as new in a few hours! • How do you know if your seating is pressed cane? Just look at the chair seat. If the cane material is pushed into a groove, rather than woven



STEP-BY-STEP

STEP 1

Soak the pressed material and the new spline for 20 minutes—no longer. Carefully score along the inner and outer edges of the old spline with a utility knife to break the glue bond. Take care not to gouge the wood. Next, lightly tap a spline

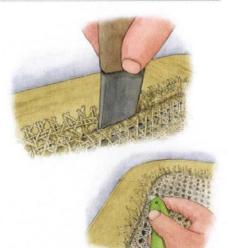


chisel with a hammer into the spline to break a piece of it. Working on an angle, go around the seat to remove the old spline. Slide a chisel between the cane seat and the chair to pry it out of the groove. Clean glue and debris from the groove with the awl. With medium-grit sandpaper, gently smooth rough edges.

into holes, it's pressed cane or mesh.

STEP 2

Position the new cane over the bottom of the chair with 2" of overlap around all edges. Starting at the front, align a row of the woven cane with the front edge of the seat. Check that sides square up



with the cane pattern. Use a wedge to press a small section along the front into the groove. (You can tack it in place with

ABOUT Pressed Cane

Woven cane seating goes back thousands of years, but pressed cane seating has a more recent history. In the 1890s, when the manufacturing of chair frames improved, a machine was developed to weave sheets of cane. This was pressed into a groove around the seat of the chair. Replacement pressed cane may be ordered online, in a variety of patterns. The most common type is open weave—a lacy pattern—but you can get herringbone, closed, open box, modern/Swedish, and radio weave. The distance between the holes runs from 3/6" to 1" (measure yours from the center of a hole in the weave to the next hole). The spline, which is made of reed, ranges in size from 5/64" to 5/16" and is sold by the foot. Measure the groove for the size you need. Also sold are repair kits that come with everything you need: wedges (sometimes called pegs), an awl, the pressed cane, and spline. Check sizes before ordering.

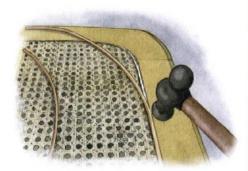
What if it's just sagging?

Renew a saggy seat and prevent breakage with a simple step.

Moisten the cane with a damp rag or sponge. Avoid wetting the chair frame. When it's dry, the cane should have tightened up.

another wedge.) Repeat along back and each side. Check and adjust as needed. Next, work on a front corner. Pull off a few diagonal threads of cane—not too much—outside the groove to make it easier to press it in. Press cane into corners with the wedge and work outwards along the front, then the side. Use a hammer on the wedge, but gently so the cane doesn't break. Finish working around the chair.

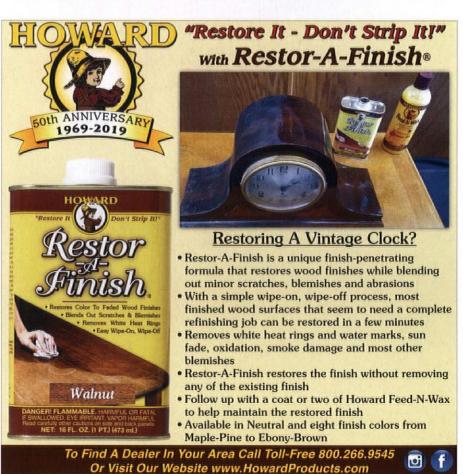
Using a utility knife or a sharp chisel and hammer, trim excess cane, cutting slightly below the chair edge along the outer side of groove. Press loose cane again with a wedge. For rounded corners, trim only with nippers, and work on them last.

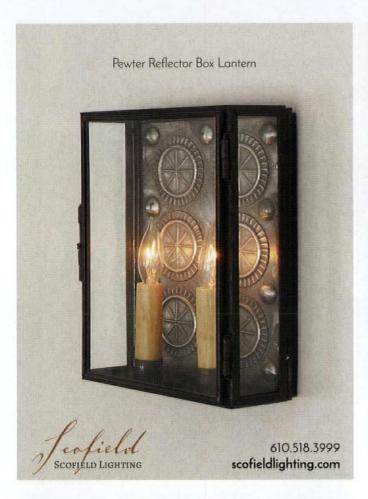


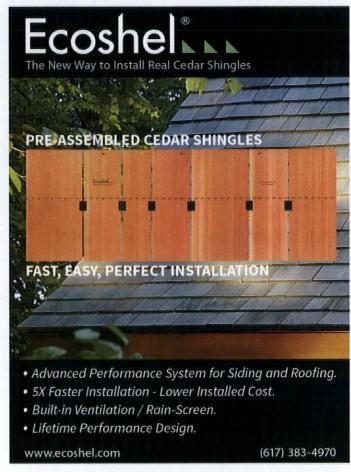
STEP 3

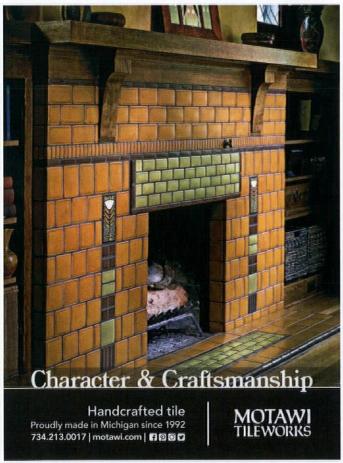
Apply a thin bead of wood glue along the groove. Start the spline at center back. With nippers, trim the end at a 45° angle. Tap spline into groove with a hammer, all the way around, bending around corners. At the back, leave 2" of spline loose, overlap the first end, and use nippers to cut an angle in the untrimmed end for a finished joint. Wipe excess glue with a damp rag. Allow it to dry for at least 24 hours, then stain the cane as desired.













ASK OLD HOUSE JOURNAL



I love Cape Cod houses, and am searching for designs for a house that looks like it naturally grew over the years, with additions. I don't know what to call these houses or that style.

-Dennis D., New England

The famous book about the connected farmhouses of New England is Big House, Little House, Back House, Barn by Thomas C. Hubka (1984, 2004). "Telescoping additions" are those that are secondary to the main block (the old house), usually set back from it and lower in height. The 20th-century Colonial Revival architect Royal Barry Wills made a career of designing traditional houses that appear to have grown over time. Look for the family firm's retrospective 2013 book At Home in New England: Royal Barry Wills Architects 1925 to Present. - Patricia Poore

When I began removing wallpaper in a powder room, I found that someone had painted over a first layer of wallpaper that had been glued to the drywall, with no primer. I am stumped on how to remove it without damaging the wall surface. —Peggy Beal, via web

This is a difficult, messy project. The usual advice to score (the painted-over paper), steam, and scrape won't keep you from damaging the paper face of the drywall. You might try really soaking the wall after you've removed the top layer of wallpaper: Tape plastic tarps over the floor and lay a thick pad of newspapers along the baseboards. Score the painted paper, use a wallpaper steamer and sponges, wait 20 minutes, and try sliding a putty knife under the wallpaper. The wetting may have softened the adhesive enough to allow you to lift the paper off without removing the

RIGHT Painted-over

wallpaper is hard to remove; it's even

worse when wall-

paper was applied directly on drywall.

BOTTOM An extended half-Cape with

an ell and a wing is typical of the Royal

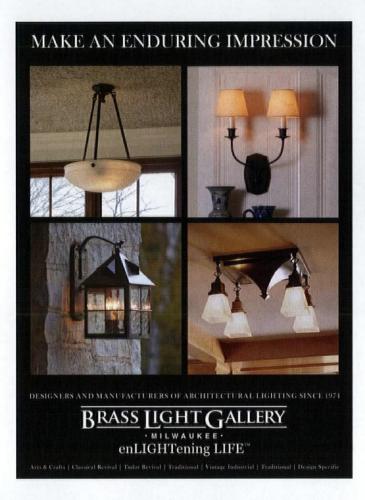
Barry Wills firm.

drywall face. Immediately clean away any glue sludge left behind, using a wet, plastic scrubbing pad-don't let it dry and re-adhere.

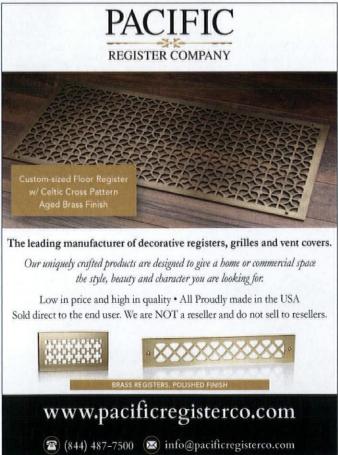
Other things to consider: Skim coat over stripped areas, well-adhered paper, and gouges; then prime and finish. Over well-adhered paper with intact seams, try an oil-based barrier coat/stain blocker like Kilz to seal everything before repainting or repapering. (If you just paint over papered walls, you will probably get wrinkling and show-through.) Be aware that this will make the troublesome layer even more permanent. -Patricia Poore











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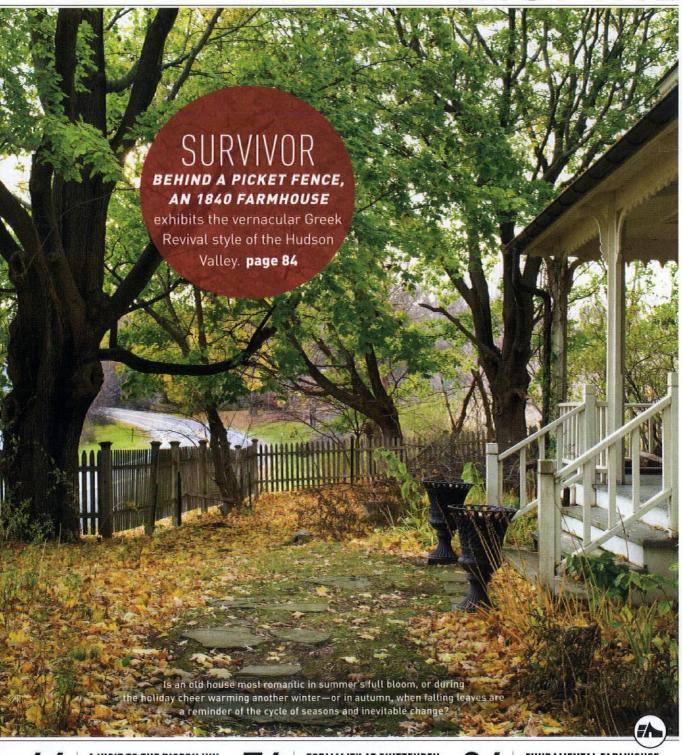
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INSPIRE



A VISIT TO THE PIGEON INN Restoring a historic 1760 house.

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FORMALITY AT CHITTENDEN An important 1796 Vermont house.

+ PATTERNED BRICKWORK

FUNDAMENTAL FARMHOUSE Right out of a 19th-century novel. + WHAT IS TRAMP ART?



he Georgian-style, center-chimney Colonial house sits aloft on a miniature hillside where two dirt roads converge in Woodstock, Connecticut. This was once a busy thoroughfare for travelers en route to Boston, Hartford, or New York. During the Revolutionary War, Captain Henry Child converted his home, which he'd built in 1760, to the Pigeon Inn, to accommodate weary soldiers.

"At the peak, there were 45 inns and taverns in Woodstock alone," said Peter Howard, who owns the house with his artist wife, Heidi.

A direct descendant of the Child family occupied the dwelling until 1920, when it was sold to Stanley Bednarz. The Darbee family purchased it in the 1950s; Herbert Darbee was associate director of the Connecticut Historical Commission.

a visit to the PIGEON

Owners steeped in Colonial-period history finish the restoration of a 1760 house that served as an inn during the Revolutionary War.

STORY AND PHOTOGRAPHS BY CARYN B. DAVIS







and a curator at Old Sturbridge Village, so his efforts restoring the neglected house were carried out with integrity. After the Darbees passed away, their son Greg continued the work, through 1993. The family replaced clapboards; rebuilt the chimney, which had been removed above the roof; reinstated the 12-over-12 window sash that had been switched to 2-over-2 around 1900; and reconstructed the hearth in the keeping room.

A fire had ravaged the West Parlor and front hall of the house during the Darbee years. So floorboards taken from the attic replaced the burned ones in the parlor, and also went into the ell kitchen, added in 1890. Before that, the keeping room had served as the kitchen.

When Heidi and Peter Howard bought the property in 2015, they became only the fifth owners in 259 years. Most of the major repair work already had been done.

"Before us, it was a rental," Peter says:
"carpets, big TV sets, fluffy couches. It was a
little bit nauseating. We couldn't wait to pour
ourselves into it," he says—"introducing our
aesthetic," Heidi adds.

The couple removed carpeting, painted the exterior, changed dark-blue trim in the East Parlor to a period salmon, and painted trim in the master bedchamber moss green.

Heidi is a painter and artist who long specialized in trade signs. She painted a mural that fills every wall in the East Parlor, inspired by the work of 19th-century folk artists Rufus







LEFT In the West Parlor, window treatments are by Lynn von Conta, Heidi Howard's mother. The birdcage Windsor is by Joe DeLuca. Heidi paint-decorated the reproduction pantry sideboard and vintage chest with dots. **ABOVE** The east end of the Keeping Room is furnished for dining. The sawbuck table was found in Maine; Windsor chairs are by Joe DeLuca. The stepback cupboard is by Gregory Vasileff; it holds redware by Greg and Mary Shooner and other pieces purchased at Old Sturbridge Village. **BELOW** The mural shows the Pigeon Inn as the artist imagined it early on. The Steinway piano dates to the 1930s; the oriental carpet was bought at auction. **BOTTOM LEFT** Howard made the shelving out of antique boards with original wallpaper.





A family of artists

Heidi Howard paint-decorated the reproduction sideboard and the vintage chest as well as the highboy in the master bedchamber. (The trampart pigeon in a cage is by David Schump.) She belongs to a generation of folk artists and furniture makers who have kept traditional craft alive. Many of them have known each other for years. Howard's actual family also made contributions to the house: watercolors (including one in the photo at right) are by Peter Howard's mother, Helen Howard, who also stitched samplers; window treatments and slip-covers are by Lynn von Conta, Heidi's mother.







TOP LEFT Artist Heidi Howard poses in front of her mural inspired by the work of Rufus Porter and Jonathan Poor. ABOVE The game board is antique; the birdcage Windsor is by Joe Deluca. The table was purchased at auction. The fish weathervane sculpture was made by the late Wayne Ayers. FAR LEFT A 19th-century beaver top hat sits atop the vintage highboy. LEFT The Hatter trade sign and beehive fireboard in the West Parlor are by Heidi Howard. Tin sconces are reproduction (source unknown).

Porter and Jonathan D. Poor. The mural includes the Pigeon Inn, as Heidi imagines it in its heyday.

Paintings by Helen Howard, who is Peter's mother, hang on walls throughout the house. She models her style after portrait painter Joseph H. Davis. Heidi's mother, Lynn von Conta, contributed her handcrafted slipcovers, curtains, window treatments, and pillows.

Both Heidi and Peter love antiques, a fondness that developed from having lived in period houses their entire lives. They admit that certain practicalities come to bear on the purchase and daily use of antiques.

"Twenty-five years ago we couldn't afford antique Windsor chairs at a few thousand each—but there were lots of great reproductions being made, which are practical. You don't worry about breaking them," says Peter. "They can be made like the originals and finished to look like true antiques. Otherwise I wouldn't be comfortable furnishing our 1760 house with reproductions."



ABOVE At the west end of the Keeping Room, for the "make-do" loveseat—which was constructed from parts of an antique bed—Heidi Howard made cushions and pillows out of vintage fabrics. **BELOW** The old Keeping Room is centered on a large fireplace with a bake oven. Chair and footstool are authentic reproductions.





ABOVE Floorboards for the redone kitchen came from the attic in the 1760 part of the house. The canvas floorcloth is by Ashley Garland. Watercolors are by Helen Howard. Ceramics on the island are by Sandy Malamed. The Shaker-style stools were found at Brimfield.

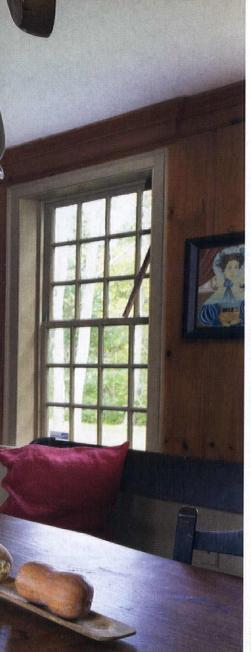
OPPOSITE (middle) Window treatments and bed hangings were made by Heidi Howard; floorcloth by Ashley Garland. The coverlet is vintage. The bed is a reproduction. As a paint artist, Heidi recognized the people who do finishes well and knew where to get high-quality furniture. The Howards have relied on DeLuca Windsor Reproductions in Pennsylvania, who made their chairs: "Joe is amazing with finishes and the chairs are very well constructed," Heidi says.

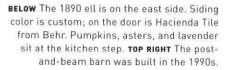
More recently, with the antiques market much softer, Heidi and Peter have managed to procure some 18th-century pieces from the Brimfield (Mass.) Antiques Show, including a small tavern table in the East Parlor. "Actually, I am exploring antiques dealing as a second career after I retire," Peter reveals, "so I do a lot of studying. If I find something good enough, we get it. I like filling in. Sure, we'd love to have all antiques, but it's just not

practical," he says.

The house and the reproductions represent the period from 1750 to 1800, but the Howards are not fanatical. They haven't felt the need to cover their refrigerator with barn boards or do away with recessed lights. Oddly enough, though they embrace reproduction furniture, they aren't fans of reproduction houses.

"We lived in a reproduction house once. From afar it looked liked an old Colonial—but then it didn't have the same smell, or crooked angles, and of course it didn't have the history that gives an antique house character," Peter explains. "When you've grown up with that, it becomes part of your being. Every couple of decades adds a new layer to an old house and it just keeps getting better."

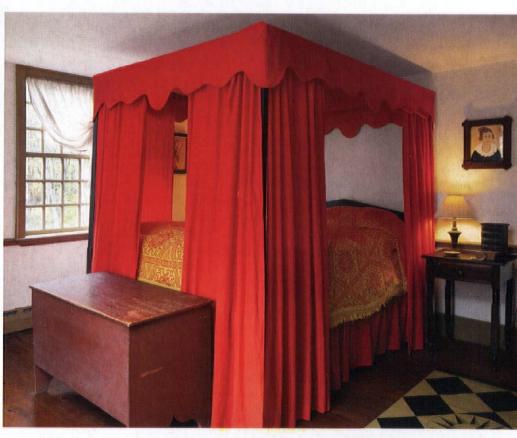






More Online

Bedroom furnishings: oldhouseonline. com/interiors-anddecor/furnishinga-bedroom-in-acolonial-house









TRADE AND TAVERN SIGNS

BOTH ADVERTISEMENT AND PUBLIC SERVICE, THEY ARE A SIGNIFICANT FOLK-ART FORM.

After she graduated from the Rhode Island School of Design, Heidi Howard says she went through "that natural artist progression: nomad, waitress, seamstress, hatter, mother—and, ultimately, historic trade- and tavern-sign painter." She's moving on in her art now, focusing on paintings and sculpture that continue to be informed by historic objects and material culture. But for 15 years, Howard created trade signs in the style of 18th- and 19th-century sign painters.

She used salvaged 100- to 200-year-old boards, painted and lettered by hand. "The wood I used has a lot of aging already because it's so old, but I also used sandpaper or hit it with a hammer or a chain, to make it look older," she said.

Howard produced both historic-reproduction signs and custom work. "I'd ask clients for their ideas. Sometimes they pulled out a picture of their house; sometimes they'd ask for a sign based on an ancestor's vocation, or an iconic symbol, or they'd just want a sign with the name of the family homestead or farm."

The signs' boards and mouldings were assembled with antique iron nails. Years ago, Howard was given a giant box of hand-cut nails that had been removed from a house being torn down. The box is almost empty now.

HER INTEREST in this particular form of folk art dates to 2003, when Heidi Howard saw an exhibition of tavern signs from the collection of the Connecticut Historical Society. That exhibition, along with a book written to accompany it, continue to be the best source of information about early American trade signs. According to curator and author Susan P. Schoelwer, a "tavern sign" is typically a wooden signboard painted on both sides with

a combination of images and words and equipped with oftendecorative, forged-iron hanging hardware.

Tavern signs came about as a practical way to identify dwellings licensed to provide food or lodging—i.e., "public houses." Based on the number of licensed taverns, one estimate is that 5,000 tavern signs were produced in Connecticut between 1750 and 1850. Because they were made of wood and exposed to the elements, only about 100 (2%) are known to have survived; nearly 70 of these survivors are at the Connecticut Historical Society.

The collection is well documented, thanks to Hartford insurance company president Morgan B. Brainard, who began collecting signs in the 1920s. Given his antiquarian interests, Brainard linked the signs to towns and even to individual owners, through research of tavern licenses, newspaper advertisements, and other primary documents.

Schoelwer points out that tavern and trade (business) signs incorporated three craft traditions: woodworking, painting, and metal-smithing. Surviving signs from the 1700s are characterized by relatively complex, sophisticated woodworking and simple, unsophisticated painting, she says; this corresponds to the profusion of woodworking shops at the time contrasted with a scarcity of trained painters. On the other hand, 19th-century signs tend to have simpler woodworking but more sophisticated imagery. Original hardware often has been lost or replaced.

Although their decorative motifs and styles of imagery are notable themselves, trade signs are not only folk art. They also serve to document the visual language of advertising, and to offer insight into daily life, travel, and the patriotic sentiments of the time.



ABOVE "Stiles Tavern" is an imagined sign by Heidi Howard. BELOW The Arah Phelps Inn sign., ca. 1826, by esteemed sign-maker William Rice. BOTTOM "Temperance" is a reproduction by Peter Koenig, mixed media on pine. OPPOSITE "Fox Run Farm" is original work by Heidi Howard, not a reproduction.











ABOVE Carter's Inn sign, Clinton, Conn., ca. 1823, attributed to Solomon Jones & Thomas K. Bush. BELOW Bissell's Inn post-and-rail sign, South Windsor, Conn., ca. 1777, woodwork by Eliphalet Chapin. LEFT (top) "One Eyed Ox" is another original Howard design. The ox in the painting has a leather eye patch. (below) "J. Porter Inn" is a reproduction sign by Peter Koenig.



resources

> HEIDI HOWARD (retired). See works for sale at squareup. com/market/heidi-howardmaker-and-painter

> PHYLLIS HAWKES STUDIO phyllishawkesstudio.com/ antiquesigns.html Replicas of original signs with attention to shapes and mouldings.

> THE 13TH COLONY the 13th colony, net Wisconsin-based seller of folk-art signs.

> VINTAGE SIGN STUDIO vintage signstudio.com Museum-quality reproductions and original design by Peter Koenig; the artist uses new and aged wood (including old shutters, doors, etc.) with techniques developed over time.

> WALKER'S COLONIAL AMERICAN SIGN COMPANY colonialamerican signcompany.com Hand-painted reproduction and custom signs of museum quality; if specified, for exterior use.

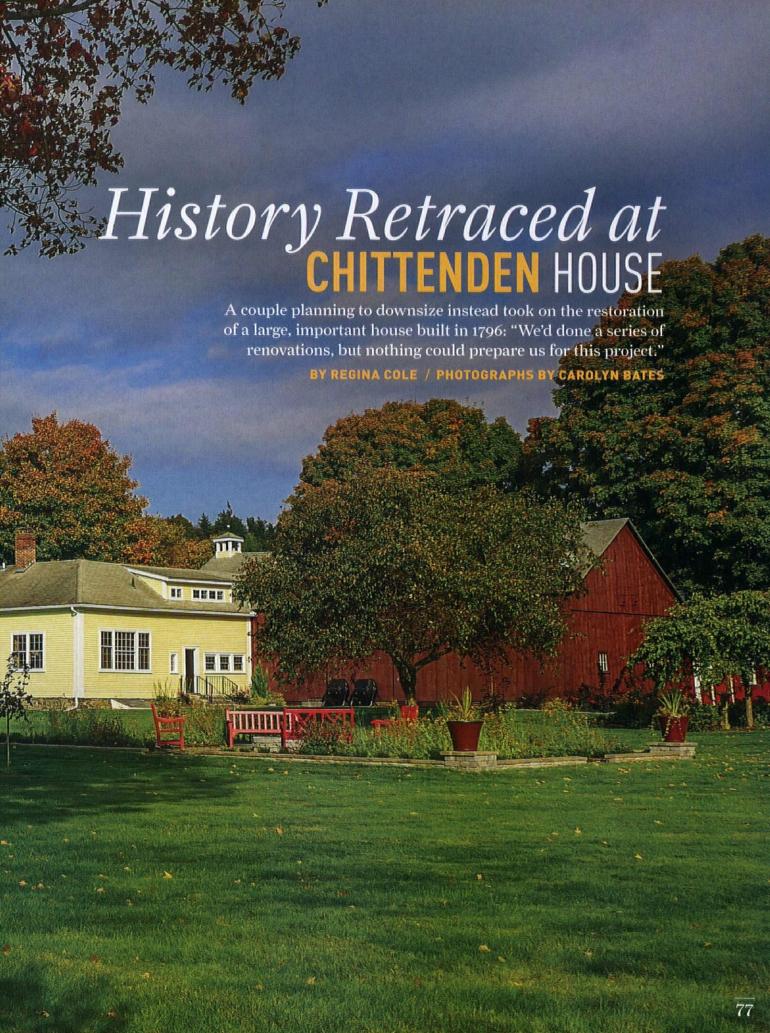
> WILLIAM MEYERS PAINTER & MAKER wmpmsigns.com Hand-painted authentic tavern and trade signs on old barnboard.

> CONNECTICUT HISTORICAL SOCIETY chs.org Dating 1749–1892, signs in this collection have hung for over half a century in the museum headquarters on Elizabeth St. in Hartford, Conn.

connecticuthistory.org/tavernsigns-mark-changes-in-travelinnkeeping-and-artisticpractice/

> LIONS & EAGLES & BULLS: Early
American Tavern & Inn Signs from
the Connecticut Historical Society
ed. by Susan P. Schoelwer,
2000. Through amazon.com
and antiquarian booksellers.
Widely lauded exhibition catalog includes 177 illustrations.









e were living in a 4,000-square-foot house in Dallas," Dan Dixon explains, "and we planned to downsize. We'd vacationed in Vermont, and appreciated that it was a marriage-equality state. But it turned out that the house we fell in love with has eight bedrooms, measures 6200 square feet, and is listed as one of the 10 most historic houses in the state. So much for downsizing!"

Dan and his husband, Bob Ivancic, moved from the Lone Star State to the Green Mountain State in 2011. Their home in Jericho, 15 minutes from downtown Burlington, is known as the Governor Martin Chittenden House. Its construction dates to ca. 1796, when Martin Chittenden married; the house was probably a wedding present from Martin's father, Thomas. Thomas Chittenden was Vermont's first governor, and Martin followed him in politics, serving as the state's eighth governor during the War of 1812. He'd also served as a delegate to the Constitutional Convention from 1791 to 1793.

The five-bay, two-and-a-half-storey, red-brick house with a prominent Palladian window over the entry had seen some alterations. The attic shows evidence of an original hip roof, and the rather flamboyant, broken-pediment door surround dates to after 1940. Photos taken in the late-19th and early-20th centuries show that the house had been painted white. But the form of the





ABOVE In the small parlor adjacent to the formal living room, a round table hosts hotly contested games of Pinochle every Thursday evening. LEFT The symmetrical, five-bay house is typical of the Georgian era. OPPOSITE (top) The pride of the formal living room is the original overmantel painting on board. It contains various patriotic references, including an American flag with 16 stars and stripes, which helps date the house to 1796. (bottom) The center hall is an imposing space. Here, the homeowners found stenciling on the walls, now safely preserved under wallpaper.



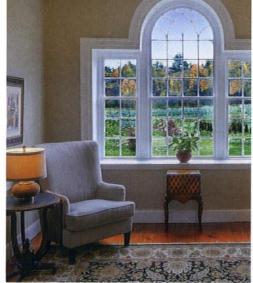
ARTISTIC BRICKWORK Chittenden House's most striking exterior element is the distinctive, diamond-pattern, Flemish-bond brickwork in east- and west-facing gable ends. It endeared the house to today's owners.

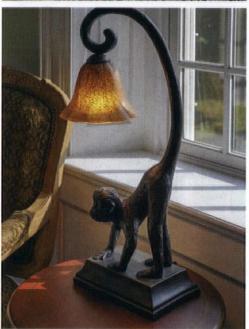
"It's an unusual design for Vermont," Dan Dixon says. Another house, in nearby Richmond, has the same gable ends, but that house was built about 20 years later. The builder is unknown for both houses, but because of the time span it's not likely that the houses had the same builder.

Furthermore, "there are a few other examples in the southwestern part of the state," Dixon explains, "even though this element is more often found in the Hudson River Valley and in Pennsylvania and New Jersey."

Dixon believes that the pattern, which is more expensive and labor-intensive to construct than English-bond or regular Flemish-bond brickwork, was meant to telegraph the social standing of the first owner.







house—three bays deep with gable-end walls laid in a distinctive diamond-checked pattern—remains unchanged. In traditional New England farmhouse fashion, the main block is adjoined on the first floor by a series of rooms, probably additions, rambling back to an ell comprising a barn and garage and service areas.

"The house is built like a fortress, with a foundation that's three feet deep," Dixon explains. "Some plaster had cracked, but the copper roof installed by a previous owner is still good. The house had been neglected for 60 years, so we knew that it needed lots of work and we budgeted for it. But then we got our first heating-oil bill: It was \$1500 for one month!"

Dixon, a retired financial consultant, and Ivancic, a psychotherapist turned immigration specialist, had renovated a series of homes. But nothing could prepare them for the experience of owning a big, 18th-century house.

"First, we insulated, spending a huge chunk of our renovation budget," Dixon says. "We spent endless amounts of time and money on the windows, especially that big Palladian window. We installed a new kitchen, as the original kitchen and a bakery had been in the basement."

The couple updated electrical and plumbing systems and refinished the original floorboards, some of which are 20 inches wide. In some rooms, they added crown moulding.

"If we'd had any idea of what we were getting into, we probably would not have taken this on," says Dan Dixon. "But now that we've done all the work, we have a wonderful home." They like to entertain and find the layout ideal for guests. The broad second-storey hall, lit by the Palladian window, acts as a private sitting room that their guests appreciate. A guest suite occupies one side of the second-floor in the main block; additional guest rooms and an exercise room are found in the rear barn spaces.

RIGHT The revival dining table and chairs were purchased as a set in Dallas many years ago. The owners have found that an eclectic collection of good furniture can live happily in large, neoclassical rooms. TOP The central upstairs landing and hall, behind the Palladian window, functions as an upstairs sitting room. ABOVE Found in Dallas years ago, a bronze lamp in the shape of a monkey is a favorite piece. OPPOSITE (top) End walls are laid in a decorative pattern. (bottom) The house has the generous proportions and fine interior millwork of a home built to impress.





left The house has eight fireplaces, many with lovely surrounds and overmantels. Simple furniture, gentle colors, and a handmade quilt furnish this guest bedroom. The hearth in the bedroom beyond is made from two massive pieces of stone.

BELOW Molly takes over the bed in the wood-lined guest room. Quilts in the

house were made by Dan Dixon's mother.

"The rooms are huge, and we worried about filling them," Dixon says. "But we had a lot of furnishings we moved here from Texas." He and Ivancic found that classic, contemporary furniture is quite at home in the neoclassical rooms.

To choose paint colors, they began with 20 possibilities painted on plywood panels that could move around as the light changed in rooms. They whittled the number down to eight and, after much trail and error, ended up with four gentle tones of yellow, green, taupe, and blue. A wall treatment for the front hall, however, became a dilemma when they uncovered early stencils.

"We didn't really love the look of the stenciling, but of course it is historic and important." Adhering to curatorial practice, they covered it with wallpaper to preserve it for the future.

The formal living room features what might be the house's most important historic document, a painting on the board of the overmantel. It depicts the eagle of the Great Seal of the United States, a liberty pole and Phrygian cap, also known as the Liberty Cap, a Vermont spruce tree, and a United States flag with 16 stars and stripes. It helps date the house to 1796, when Tennessee was admitted to the Union as the 16th state. Thomas Chittenden, the first governor and Martin's father, died in 1797.

Historians speculate that the painting was done by a member of the original building crew. "Or maybe it was done by an itinerant painter who also did the stenciling," Dixon says. "We are proud to have such a historic and decorative element."



PATTERNED BRICKWORK

DECORATIVE MASONRY IN EARLY HOUSES ON THE EASTERN SEABOARD. By Patricia Poore

Vermont's Martin Chittenden House (see previous story) once had a twin, built several miles away along the river for Martin's brother Noah Chittenden; it burned down in 1885. Both houses boasted "checkerboard brickwork" in their end walls, laid in patterned Flemish bond. Flemish checker is the most common form of patterned brickwork.

Extant examples of decorative, patterned brickwork occur between North Carolina and Connecticut-with a concentration of houses, built generally by Quakers between 1680 and 1830, in southwestern New Jersey. The National Register nomination for remaining houses called the brickwork "the first recognizable 'architecture of refinement' in New Jersey." Building in brick, rather than wood, was already a "best sort" of architecture; patterns made the brickwork even more refined-and expensive. Roots of the practice are in England, specifically Tudor England.

A commonality is the use of Flemish diagonal bond-a complex pattern of stretcher courses alternating with courses of one or two stretchers between headers, at various offsets so that, over ten courses, a diamond-shaped or diaper pattern appears. Further refinement includes the bricklayer working build-date, and even owners' initials, into the pattern.



Dickinson House, 1754 Perhaps the most famous, if not the most complex, patterned brickwork in New Jersey is found on the John and Mary Dickinson House of Alloway Township in Salem County, built in 1754 (extant). With a large number of vitrified bricks, it displays a symmetrical pattern of diamonds connected with branching diagonals. The vitrified headers were placed stepwise in a wall of Flemish bond. The mason included the initials of the owners and the date of construction; in the numerals, he turned the headers for additional interest. Photo taken in 1936 by Nathaniel R. Ewan, for the Historic American Buildings Survey (HABS).

brick GLOSSARY

BOND The horizontal pattern in which bricks are laid. Stretchers create longitudinal bonding strength while headers bond the wall transversely. Most bonds are a variant of English or Flemish. Structural strength may also come from metal ties and the mortar itself.

BRICK A regular, rectangular masonry unit made of fired clay.

CLINKER BRICK Bricks placed close to the fire in a traditional kiln became "clinkers"—dark, pocked, textural, or misshapen. A vitrified (glassy) surface made them look glazed. Long discarded, clinkers became a decorative accent after 1900 for Arts & Crafts houses.

COURSE A continuous row of masonry units in a regularly laid wall.

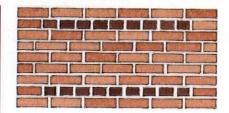
DIAPER A diamond or lozenge pattern; found in Tudor and, later, in American Colonial brickwork

HEADER A brick laid flat with its width (not length) exposed.

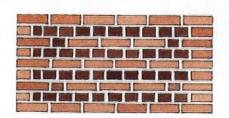
PATTERN BOND Variants of bonds laid to create patterns in the wall. May be accomplished by placements, by recessing or projecting bricks, or by varying brick textures or colors.

SOLDIER A brick laid vertically with its long, narrow side exposed. The word "sailor" is sometimes used for a brick laid vertically with the broader face exposed.

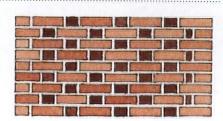
STRETCHER A brick laid flat Ihorizontally) with its long, narrow side exposed.



COMMON (AMERICAN) BOND A variant of running bond (i.e., all stretchers, laid with staggered vertical joints) using a course of headers at regular intervals, every three to nine courses (most often five to seven).



ENGLISH BOND Alternating courses of headers and stretchers. Headers are centered on stretchers, and joints between stretchers in all courses are aligned. English cross (Dutch) bond is a variant without that alignment.

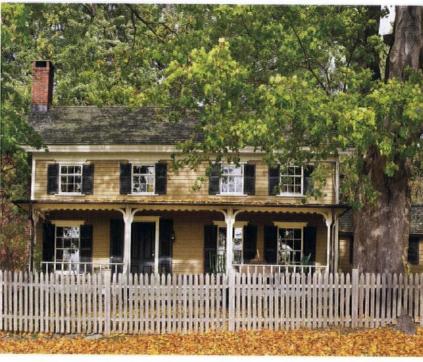


FLEMISH BOND Every course is laid with alternating stretchers and headers, with headers in alternate courses centered over stretchers in intervening courses. Number of stretchers between headers in each course may vary.





RIGHT The 1840 Greek Revival farmhouse is in Columbia County, N.Y. The kitchen addition at the right dates to the late 19th century. ABOVE In a juxtaposition of smooth and rough, delicate Buddhist Kuan Yin figurine lamps sit on a handmade shelf above stacks of firewood.



Fundamental FARMHOUSE

WITH 19TH CENTURY CHARM

Come into this old house in New York's Hudson Valley to find rooms inspired by those described in 19th-century novels. Owner James Coviello is a reader, a traveler, a collector of curiosities, and an appreciator of times past. He's also a talented fashion designer whose work, like his house, is vintage-inspired and detail-oriented.

STORY AND PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

The son of artistic parents, Coviello grew up in Connecticut reading such authors of literary Naturalism as Emile Zola. "The style of certain 19th-century novels has always drawn me," he says. "The very detailed descriptions of daily life, and the domestic surroundings in which their characters move, evoke a feeling I try to re-create for myself"—with a bit of Edith Wharton thrown in for good measure.

The four-bay house was built in a vernacular Greek Revival style in 1840; the Victorian porch came somewhat later. Originally the house belonged to a shoemaker who worked in his small shop next door. Two additions date to the late 19th century. When Coviello was househunting 20 years ago, this was the first property he looked at. He says it met all his requirements, the main one being that it was "spared from vinylization in the 1960s." Nothing too ghastly had happened to the interior.

The house is painted in Coviello's preferred ocher, accented with black shutters. He has replaced the dilapidated asphalt roof with cedar shakes, and upgraded the picket fence to cedar as well. With the help of a good restoration carpenter, Gabe Shaftlein, Coviello rescued the living room's Greek Revival mantel, which had been stored in the barn. Shaftlein skill-













ABOVE The original Greek Revival-style mantel, found stored in the barn, was enlarged to fit around the fireplace added in the 1920s. Bookcases were built to match. Velvet-upholstered facing sofas encourage conversation; the iron garden stands became movable cocktail tables. LEFT A gilded pier mirror and delicate Windsor chairs are set against an ocher backdrop. FAR LEFT A 1910 toilet was fitted into the modern plumbing, a feat for the plumber. OPPOSITE Above a pine Shaker table hangs a Victorian gasolier the homeowner found in one of the many corrugated stalls in Lima, Peru-"chock-full of 19th-century antiques from the robber-baron years."







The kitchen addition attached to the main house was last remodeled in the 1950s. Coviello gained space by lifting the low ceiling and replacing cabinets with unfitted furnishings and shelves.

fully reworked it to fit the fireplace added sometime in the 1920s. He also made the built-in bookcases with pilaster details to match the style of the mantel.

In tackling the kitchen addition, which was last remodeled in the 1950s, Coviello decided to gut it and raise the height of the 6½' ceiling. He added the 19th-century beadboard to walls, and used old-fashioned, stand-alone cupboards instead of cabinetry. Painstakingly, he unearthed the blue-painted wood floor that had been buried under three stubborn layers of resilient flooring and plywood. Coviello sorted out plumbing that dated from the 1930s, updating the system, even coming up with inventive ways to incorporate vintage bath fixtures (found at salvage yards) with the new plumbing.

Furnished with velvet-upholstered couches laden with cushions, gently worn oriental carpets, framed mirrors, and talismanic objects from his far-flung travels, the rooms reveal an aesthete's deep delight in the luxuries of the past; the interior is, Coviello says, "a cocoon for my spiritual essence."

He's added lacquered Coromandel screens, Old Paris vases, Chinese porcelain, and girandoles with big glass drops. In a bathroom, spiky antlers and

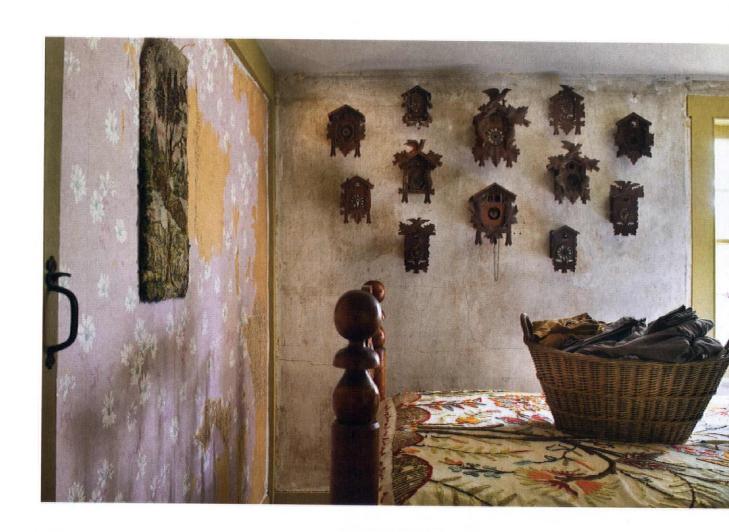


ABOVE The low kitchen ceiling was raised and beadboard added. The painted wood floor was uncovered during renovation. OPPOSITE (clockwise from top) The owner turned the storage room into a butler's pantry with the addition of a salvaged sink. Some of his large collection of Old Paris vases line the shelf: "They're often inexpensive and look great grouped together." • A double sink came from a Brooklyn dealer. • Turn-of-the-20th-century cupboards, worktable, and shelves replaced 1950s cabinets.





ABOVE A Coromandel screen from Hong Kong is tucked behind a cannonball bed. A Victorian funerary collage under glass hangs on the never-painted plaster wall. LEFT The bath was redone with a clawfoot tub and ca.1900 marble sink from salvage stores. Sink fittings were replated in nickel. RIGHT A 19thcentury baldachin (ceremonial canopyl discovered in London's Portobello Road hangs above the Jenny Lind spindle bed of tiger maple. OPPOSITE. The cuckoo clocks, \$10 for the lot, came from an antiques shop in Hudson, N.Y.





taxidermy co-exist with soothing plants in big, terra-cotta pots. Pictures hang over mantels, with faded notes and cards tucked into the frames. Rooms are deeply layered, maintaining the fiction that this was all built upon the accumulations of generations. The eclectic mix is a truer evocation of reality than an academic purity would be. At the same time, it feels like a return to the neo-Victorian decorating trends of a generation ago.

Born with a sixth sense for scoping out interesting finds, James Coviello began collecting when he was 12 years old. A habitual shopper of flea markets and auctions, he has treasure-hunted in Paris, London, China, and Peru—as well as in the Gowanus neighborhood of Brooklyn and in Hudson, New York. He's selectively chosen quirky items along the way, including a dozen cuckoo clocks he picked up for next to nothing, which hang on one wall. A 19th-century, dragon-embellished

chandelier found in Lima was a musthave, and somehow fit in his suitcase.

Besides gleaning decorating ideas from old novels, Coviello visits historic-house museums for study. "The first decorating style I really recognized was Aesthetic Movement," he says. "For me, it has all the bells and whistles: It's dark and Gothic, stylized, ebonized. It is aesthetic sophistication—the opposite of what I call Abraham Lincoln Style... that 1860s American look with big globe lanterns and crystal chandeliers, a stuffy White House look."

Small details are often overlooked in restoration, but not by James Coviello. He uses only old, period glass to replace broken window lights, buying old windows as salvage so that he has the glass on hand. The plumbing fittings of a vintage bathroom sink have been nickel-plated.

"I've made it my life's mission to seek out interesting and beautiful objects. The care is telling," he says.

WHAT IS TRAMP ART?

LINIQUE OBJECTS REPRESENT AN UNUSUAL TYPE OF FOLK ART. By Catherine Lundie

"MY AUNT PLANS to leave me a tramp-art jewelry box in her will, but I'm not sure I even like it," an acquaintance told me, some years ago. "Was it really made by a tramp?"

Undoubtedly not! Tramp art is the whimsical name given to a folk-art form that was popular ca. 1870 to 1940. Boxes, picture frames, religious artifacts, and decorative objects were chip-carved from cigar boxes and, less often, from packing crates. The wood was notch-carved with squares, triangles, and rectangles, then layered to created three-dimensional, boldly geometric pieces. Some are inlaid with carved hearts, leaves, or stars;

others feature applied decoration made of "found" materials like bits of china or mirrored glass. Larger pieces can run to mantel clocks and tables with drawers.

The name conjures images of carefree hobos whittling in the open doorway of a moving boxcar. Though no doubt there were itinerants who bartered wares for food or shelter, tramp art is both fragile and labor intensive—and thus not consistent with a nomadic lifestyle. According to long-time tramp-art dealer Clifford A. Wallach, the term was first mentioned in a 1959 article by Frances Lichten in *Pennsylvania Folk Life* magazine; she called it "tramp work." Articles in the 1960s and

later called it tramp art; dealers found the name enhanced the mystique of these largely undated and unsigned pieces.

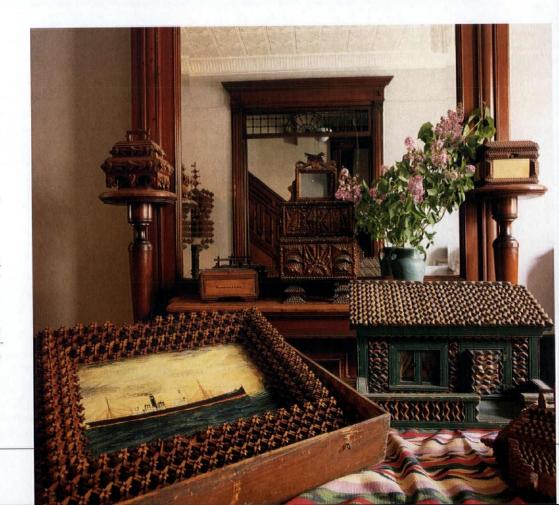
Tramp art is relatively easy to find through websites like folkartisans.com, trampart.com, trocadero.com, and, of course, on such websites as eBay and Ruby Lane. A simple picture frame might go for \$100 or less; a small, nicely decorated box for \$250; prices for exceptional pieces exceed \$2,000. No patterns have ever been found for tramp art. Each piece was individual. Regardless of provenance or rarity of materials, we appreciate tramp art for the skill, patience, and imagination it involved.

a genre now respected

A recent book on the form, Idle Hands: The Myths and Meanings of Tramp Art by Laura M. Addison, came from an exhibit at Santa Fe's Museum of National Folk Art.

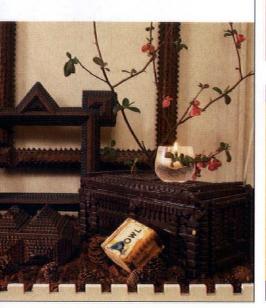
RIGHT Tramp-art picture frames, boxes and multi-tier containers, and architectural miniatures, from a collection in Brooklyn, N.Y.

OPPOSITE (top to bottom) The miniature church is made of carved, layered, and varnished wood; early 20th century. • An unusual picture frame has multiple styles of carved notches and layered corners. • Boxes and picture frames from the Brooklyn collection.



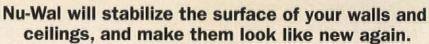








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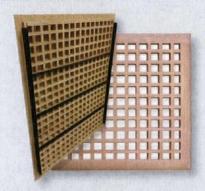
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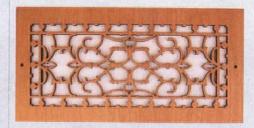
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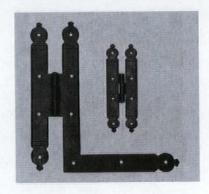
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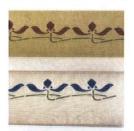
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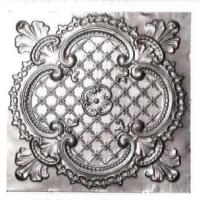
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Authentic Designs
authenticdesigns.com Handmade
reproductions in early materials
Ball & Ball ballandball.com
18th-century lighting
Historic Housefitters
historichousefitterscom
Early lighting reproductions
in iron, copper & tin
Period Lighting Fixtures
periodlighting.com Handmade
early American reproductions
EARLY KITCHENS

Crown Point Cabinetry crown-point.com Custom kitchen cabinets in Colonial & Shaker styles

CHITTENDEN, VERMONT
PAINT COLORS
ext. trim Ultra Pure White

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shutters Black • barn's red Dozen
Roses • barn's yellow Song of
Summer • int. hall trim Ultra
Pure White • DR Reticence •
MBR custom match • sitting room
Clay Beige • LR custom match;
all paint Behr behr.com
(through Home Depot)
LIGHTING antique
p. 78 CHANDELIER eBay,
vintage, from Istanbul
FURNITURE antique
(not shown) BED Bernhardt
(converted from tall post)
bernhardt com

Related Resources GEORGIAN MILLWORK Driwood Moulding driwood.com Period millwork, including paneling

FARMHOUSE, HUDSON VALLEY

Related Resources
SHUTTERS

Americana shutterblinds.com
Hinged, fully operable interior
shutters Shuttercraft shuttercraft.
com Louver, panel & combination
shutters with cutout options
Timberlane timberlaneshutters.
com Panel, louver, batten & combo
shutters in wood or Endurian
Withers Industries withersind.
com Custom, all-wood shutters





Coming December 2019

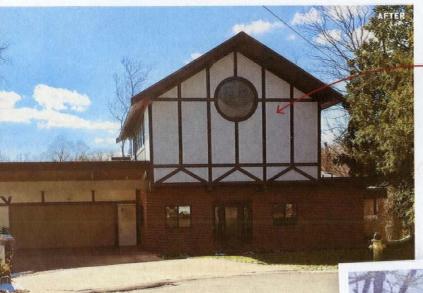
READER FAVES, EDITORS' PICKS

Our year-end special includes multiple kitchens and extra coverage of gifts and products.

ALSO: Victorian showplace; a Bungalow brought back; new-old gambrel from salvage; tax credits explained; restoration budgeting.

SUBSCRIBE: call (800) 234-3797





DON'T ...

buy an architect-designed
house of a certain style and era,
only to spend money ruining
it forever. Don't be a bully of the
streetscape; that's not neighborly
and it brings down the value
of every house on
the block.

STRATFORD-ON-LEVITTOWN *

Before and After: Yes, this really is the same house! It's in Cincinnati, Ohio, built in 1961 and designed by local architect Harry Hake III. He made it fit the hillside site, preserving as many of the surrounding trees as possible. A Mid-century Modern design, the original house featured a butterfly roof along with stucco and vertical siding in redwood. The ribbon windows were stainless steel; the door was teak. Hake even designed the carport to accommodate a tree going through the roof.

The Before photo was taken in 1978, the After in 2019. Surprisingly, this horrible remuddling happened in 2015, after MCM had regained popularity! All of the old trees were removed. Someone added the big "bird house" to the roof and then faux-Tudored the whole place. Our correspondent wrote: "Not only is it ugly, but it also towers over the street and the low, mid-century houses nearby."

* COURTESY LYNN SHERRELL ON FACEBOOK



have a tudor on my back'. Doc says, 'It's just half-timbered'.

-Marco Ungarelli

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it to lviator@aimmedia.com. We'll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at facebook.com/oldhousejournal.



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